**Curriculum Area Project**

**Using the Common Core to Adapt NYS ELA Module 1 for the Academically Challenged Student**

**English: Grade 9, 2014**

**East Meadow School District**

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**Abstract**

**Using the Common Core to Adapt NYS ELA Module 1 for the Academically Challenged Student**

**Grade Level: 9**

**2014**

This CAP will help implement and support students who are struggling readers and writers (specifically those in the Regents Skills classes). The key components of each unit allow the instructor to lead his/her students down the same path as Regents level students, but uses a slower pace as a guide, thus making it easier for the struggling learner. All students will understand and be able to implement the standards as set for by the Module.

**NYS Common Core English Language Arts Standards for 9th & 10th graders:**

|  |  |
| --- | --- |
| RL.9-10.1  | Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.  |
| RL.9-10.4  | Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).  |
| RL.9-10.10  | By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.  |
| **CCS Standards: Reading—Informational Text**  |
| RI.9-10.1  | Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.  |
| RI.9-10.4  | Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).  |

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| RI.9-10.10  | By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.  |
| **CCS Standards: Writing**  |
| W.9-10.9.a-b  | Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 9–10 Reading standards* to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”). b. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).  |
| W.9-10.10  | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.  |
| **CCS Standards: Speaking & Listening**  |
| SL.9-10.1  | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics*, *texts*, *and issues*, building on others’ ideas and expressing their own clearly and persuasively.  |
| **CCS Standards: Language**  |
| L.9-10.4.a-d  | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze*, *analysis*, *analytical*; *advocate*, *advocacy*). c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).  |
| CCRA.R.9  | Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.  |
| **CCS Standards: Reading—Literature**  |
| RL.9-10.1  | Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.  |
| RL.9-10.2  | Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.  |
| RL.9-10.3  | Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.  |
| RL.9-10.4  | Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).  |
| RL.9-10.5  | Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.  |
| RL.9-10.7  | Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s *Landscape with the Fall of Icarus*).  |
| **CCS Standards: Reading—Informational Text**  |
| RI.9-10.2  | Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.  |
| RI.9-10.3  | Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.  |
| RI.9-10.4  | Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper). |

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| **CCS Standards: Writing**  |
| W.9-10.2.a,c,f  | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).  |
| **CCS Standards: Speaking & Listening**  |
| SL.9-10.1.b, c  | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively. b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.  |
| **CCS Standards: Language**  |
| L.9-10.5.a  | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.  |

**Rationale**

All East Meadow New York State English students are expected to complete the PCG Education Module One and be able to pass the new English Language Arts Regents in order to graduate high school. Unfortunately, not all students have the capability to learn at the required pace set forth by the Module. This CAP is designed to help those students access the same information, understand the same standards at a slightly different pace and with the instruction broken down (“chunking”) in order to make it easier to comprehend.

**Unit 1**

NYS Module 1 Unit 1 Lesson Unit Overview

Each day you must complete a brief summary of the day’s focus to indicate that you understand the lesson.

|  |  |  |
| --- | --- | --- |
| **Lesson** **NYS Module 1** | Topic/Focus:How can you use context clues to help you understand a text? | Title of Literary Work/Author: **St. Lucy’s Home for Girls Raised by Wolves by Karen Russell** |
| Date: | Vocabulary Words:1.2.3. |
| Evidence of the day’s focus: | Homework: |

|  |  |  |
| --- | --- | --- |
| **Lesson** **NYS Module 1** | Topic/Focus:Citing textual evidence and draw inferences from the text. | Title of Literary Work/Author: **St. Lucy’s Home for Girls Raised by Wolves by Karen Russell** |
| Date: | Vocabulary Words:1.2.3. |
| Evidence of the day’s focus: | Homework: |

|  |  |  |
| --- | --- | --- |
| **Lesson** **NYS Module 1** | Topic/Focus:How does a theme develop over the course of a text? | Title of Literary Work/Author: **St. Lucy’s Home for Girls Raised by Wolves by Karen Russell** |
| Date: | Vocabulary Words:1.2.3. |
| Evidence of the day’s focus: | Homework: |

|  |  |  |
| --- | --- | --- |
| **Lesson** **NYS Module 1** | Topic/Focus:How can a close reading of a text help a reader have better comprehension of the text? | Title of Literary Work/Author: **St. Lucy’s Home for Girls Raised by Wolves by Karen Russell** |
| Date: | Vocabulary Words:1.2.3. |
| Evidence of the day’s focus: | Homework: |

|  |  |  |
| --- | --- | --- |
| **Lesson** **NYS Module 1** | Topic/Focus:Using annotations to help find evidence for text discussions. | Title of Literary Work/Author: **St. Lucy’s Home for Girls Raised by Wolves by Karen Russell** |
| Date: | Vocabulary Words:1.2.3. |
| Evidence of the day’s focus: | Homework: |

|  |  |  |  |
| --- | --- | --- | --- |
| **Approaching the text** | **Publication Information** **(MLA format):** | *Author (last name, first name):* | *Title:* |
| *Genre:* | *City of Publication:* | *Publisher:* |
| *Year of Publication:* | *Medium of Publication:* |
| Based on the above information, what do you know about the reading passage? |
|  **Questioning the Text**  | *Guided questions for the first reading of the text:* |
| As you begin reading the text, what questions can you keep in mind to help you comprehend the selection? | What do I think this text is mainly about? |
| How does the author’s language demonstrate his/her perspective? |

**St. Lucy’s Home for Girls Raised by Wolves**

**RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.**

**Words to Know for NYS Module 1, Part 1**

**Please put this sheet in your vocabulary section.**

*Lycanthropic* (adj.) – relating to the magical transformation of a person into a wolf

*Jesuit* (n.) – member of a Roman Catholic religious order

*heifer* (n.) – a young female cow

*cleric* (n.) – an ordained member of a religion

*jugular* (n.) – short for jugular vein, a large vein in the neck

*disconcerting* (adj.) – upsetting or disturbing

*bliss* (n.) – supreme happiness

*catastrophic* (adj.) – disastrous

*adapted* (v.) – adjusted oneself to different conditions

*tawny* (adj.) – dark yellowish or dull yellowish, brown color

**NYS Module 1 Vocabulary Words**

**Worksheet**

**Instructions:** Draw a line from each adjective on the left to its opposite adjective on the right.

|  |  |
| --- | --- |
| LycanthropicJesuitHeiferClericJugularDisconcertingBlissCatastrophicAdaptedTawny | vein in neck upsetting female cow ordained member adjusting dark yellow supreme happiness disastrous Catholic member magical transformation  |

**NYS Module 1 Vocabulary Words**

**Answer sheet**

|  |  |
| --- | --- |
| LycanthropicJesuitHeiferClericJugularDisconcertingBlissCatastrophicAdaptedTawny | magical transformation Catholic memberfemale cowordained membervein in neckupsettingsupreme happinessdisastrousadjustingdark yellow  |

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

***Read*** the following sentences. ***Determine*** which word most closely matches the bolded vocabulary word in the sentence. ***Circle*** the best choice for an answer.

1. “It is fun for your students to explore their new environment,” from the **Jesuit** handbook on Lycanthropic Culture Shock.

a. education c. cooking

b. Catholic member d. computer

2. “It is fun for your students to explore their new environment,” from the Jesuit handbook on **Lycanthropic** Culture Shock.

a. magical transformation c. moving

b. mythical transformation d. philanthropic idea

3. Only the father holding his **tawny** head between his paws.

a. red c. yellow

b. green d. orange

4. Jeanette was the first among us to quiz eyeballing the cleric’s **jugular** in a disconcerting fashion.

a. vein in leg c. vein in arm

b. vein in neck d. vein in stomach

5. Jeanette was the first among us to quiz eyeballing the **cleric’s** jugular in a disconcerting fashion.

a. messenger’s c. religious member’s

b. delivery man’s d. toll collector’s

6. We liked to speculate about this before bedtime, scaring ourselves with stories about **catastrophic** bliss.

a. extremely happy c. extremely scary

b. disastrous d. very nervous

7. We liked to speculate about this before bedtime, scaring ourselves with stories about catastrophic **bliss.**

a. extremely happy c. extremely scary

b. disastrous d. very nervous

8. Mirabella’s inability to **adapt** was taking a visible toll.

a. run c. change

b. skip d. cry

9. 5. Jeanette was the first among us to quiz eyeballing the cleric’s jugular in a **disconcerting** fashion.

a. happy c. nervous

b. upsetting d. so-so

10. They had been ostracized by the local farmers for terrorizing the **heifers**.

a. sheep c. cows

b. birds d. cats

***St. Lucy’s Home for Girls Raised by Wolves***

|  |  |  |  |
| --- | --- | --- | --- |
| **Question** | **Page Number** | **Evidence** | **Analysis** |
| *Who is the pack?* |  |  |  |
| *What is the pack doing?* |  |  |  |
| *Where is the pack?* |  |  |  |
| *Describe the girls’ behavior.* |  |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
| *How did the girls forget their promise to be “couth and kempt”?* |  |  |  |
| *What context clues can you find to define “couth and kempt”?* |  |  |  |
| *What is the pack doing to the bunks?* |  |  |  |

 Work with a partner (group) to complete the chart. Use evidence from Stage 1 (pages 225-235) of



St. Lucy’s Home for Girls Raised by Wolves. This will be collected in 15 minutes.

|  |  |  |  |
| --- | --- | --- | --- |
| **Question** | **Page**  | **Evidence** | **Analysis** |
| What have you learned about the pack? |  |  |  |
| Why did their parents send the girls to St. Lucy’s? |  |  |  |
| What have the girls already learned at St. Lucy’s? |  |  |  |
| How do the nuns curtail the wolf behavior? |  |  |  |
| Create two questions of your own:1.2. | Use this space to answer and cite your evidence. |

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Period: \_\_\_\_\_\_\_\_\_\_\_\_\_

**Mid-Unit Assessment**

Select **one epigraph** from any one of the five stages. **Analyze** the relationship between the **girls’ development** and that **stage**.

**Graphic Organizer**

|  |  |  |
| --- | --- | --- |
| **Stage \_\_** | **What is it? (use evidence)** | **Your explanation (analysis)** |
| **First example of girls’ development****(Page \_\_\_)** |  |  |
| **Second 2 of girls development****(Page \_\_\_)** |  |  |
| **Third example of girls’ development****(Page \_\_\_)** |  |  |

Character who develops:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Example:

Page number: \_\_\_

Evidence:

Example:

Page number: \_\_\_

Evidence:

Stage:

Page number: \_\_\_

Summary:

Example of resisting:

Page number: \_\_\_

Evidence:

Example:

Page number: \_\_\_

Evidence:

Example:

Page number: \_\_\_

Evidence:

Character who does not develop:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Outline for Mid-Unit Assessment Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. **Introduction**
2. Sentence Grabber (suggestions include using a quote from the novel, from the stage, or a question):

 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Thesis Statement (comparison of the stage to the development of girls): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Additional explanation sentence OR transition sentence (suggestions include “Although,” “At any rate,” “At least,” “Still,” “Even though,” “Granted that,” “While it may be true,” “In spite of”): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. **Body Paragraph**
2. Character Who Develops: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. One way in which the character develops (list both the text example and explain it): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. A second way in which the character develops (list both the text example and explain it): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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1. A third way in which the character develops (list both the text example and explain it): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Transition Sentence that leads to the character who rejects change (suggestions include: “On the other hand,” “In spite of this character,” “In contrast to,” or “On the contrary”):

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. **Body Paragraph**
2. Character Who Does Not Develop: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. One way in which the character does not develop (list both the text example and explain it): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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1. A second way in which the character does not develop (list both the text example and explain it): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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1. A third way in which the character does not develop (list both the text example and explain it): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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1. Transition Sentence that leads to the reader to your conclusion (suggestions include “Above all,” “Furthermore,” “Even though,” or “Nevertheless”):

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. **Conclusion (suggestions to begin your inclusion include “Therefore,” “Finally,” “Consequently,” “Thus,” “In short,” “In brief,” “As a result,” or “Accordingly”):**

 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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***Taking a Closer Look at the Different Stages in***

***St. Lucy’s Home for Girls Raised by Wolves***

**Task**: Group Work; there will be five separate groups; each group will be responsible for one of the five stages that the girls go through in order to adapt to being a human. Complete your section of the chart and be prepared to present your findings to the class.

|  |  |  |
| --- | --- | --- |
| **Stage 1 (Page 225-229)****Definition:** | **Stage 2 (Page 229- 235)****Definition:** | **Stage 3 (Page 235 – 240)****Definition:** |
| Page number: | How does this exemplify the stage? | Page number: | How does this exemplify the stage? | Page number:  | How does this exemplify the stage? |
|  |  |  |  |  |  |
|  |  |  |  |  |  |
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| --- | --- |
| **Stage 4 (Page 235-245)****Definition:** | **Stage 5 (Page 245- 246)****Definition:** |
| Page number: | How does this exemplify the stage? | Page number: | How does this exemplify the stage? |
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Unit 2

Letters To A Young Poet

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Letters to a Young Poet

Mid Unit Assessment

*Write two paragraphs that discuss the impact of Rilke's specific word choices on the meaning and tone of his letter.*

Introductory statement:

1. Determine is Rilke’s overall meaning (message) is:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What evidence can you use to support that this is his overall meaning?

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Body Paragraph:

Cite at least two examples of Rilke's use of language (metaphor, repetition, etc.). How is this message portrayed?

Example 1:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Example 2

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Text Dependent Questions for Letters to a Young Poet Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Please answer questions 1, 2, 3 and 6. If you can, answer the other questions for extra credit.*

1. What might Rilke’s use of the word *confidence* reveal about the contents of the young poet’s initial letter? “Your letter arrived just a few days ago. I want to thank you for the great confidence you placed in me.” (Hint….look up *confidence* and see the different meanings of the word.)

2. What might Rilke’s use of the word *foreign* reveal about the relationship he perceives between art and criticism? “I cannot discuss your verses; for any attempt at criticism would be foreign to me.” (Hint…look up *foreign* in the dictionary)

3. What can you infer about the **purpose** of the young poet’s letter from Rilke’s refusal?

4. According to Rilke, what **results** from criticism? “Nothing touches a work of art so little as words of criticism; they always result in more or less fortunate misunderstandings.”

5. What is Rilke saying about the power of criticism to influence art? Use evidence from the text to support your answer.

6. What words repeat in this passage? What belief does Rilke challenge through these repetitions? “Things aren't all so tangible and sayable as people would usually have us believe; most experiences are unsayable, they happen in a space that no word has ever entered, and more unsay able than all other things are works of art, those mysterious existences, whose life endures beside our own small, transitory life.”

7. What “life” does Rilke attribute to works of art? How does the life of art compare to human life?

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Study Guide Questions for Black Swan Green

answer all questions in complete sentences. Use evidence (with page numbers) to support your answers.

1. What seems to be true about Jason and his peers?

2. What can you infer about the definition of *scrap* in this context?

3. How does the narrator feel as he enters and sits in the waiting room?

4. What is the difference between a stammer and a stutter?

5. When does the game of Hangman narrated here take place?

6. How does the narrator feel during the game of Hangman?

7. What do you notice about the language of the first sentence of the paragraph?

8. Select one word that describes Jason in this section. How does this capture the essence of Jason?

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Study Guide Questions for Black Swan Green

“Solarium” Answer all questions in ***complete sentences.***  Provide **evidence** to support your answer. Include the page number.

1. Think back to what you know about Madame C. In what ways is she exotic?

2. How does Jason feel about having someone pay attention to his poetry?

3. What does “Once a poem has left home it doesn’t care about you,” mean?

4. What aspects of Jason’s poetry does Madame discuss in this section (directly following the above statement)? What does she mean when she says his poems “disintegrate”?

5. What does Madame mean when she calls the title of Jason’s poem “atrocious”?

6. What does Madame’s criticism of the title “Back Gardens” cause Jason to reveal?

7. What point about poetry is Madame trying to make when she asks the question, “If you have a magnolia in a moonlight courtyard, do you paint its flowers?”

8. What does it mean for beauty to be “immune to definition”? What does Madame hope Jason understands about beauty through their conversation?

9. What is Jason’s pseudonym?

10. Why does Jason mention “Hangman” in this passage?

**Unit 3**

**Module 1**

|  |  |
| --- | --- |
| **PROLOGUE** | **What Do You Think It Means?** |
| Two households, both alike in dignity,In fair Verona, where we lay our scene, From ancient grudge break to new mutiny,Where civil blood makes civil hands unclean.From forth the fatal loins of these two foesA pair of star-cross'd lovers take their life;Whose misadventured piteous overthrowsDo with their death bury their parents' strife.The fearful passage of their death-mark'd love,And the continuance of their parents' rage,Which, but their children's end, nought could remove,Is now the two hours' traffic of our stage;The which if you with patient ears attend,What here shall miss, our toil shall strive to mend. |  |

*Romeo and Juliet Textual Analysis* ***Who Is Romeo?***

**Act I, Scene i**

**PRINCE Your Summary**

(73) Rebellious subjects, ***enemies to peace,***Profaners of this neighbour-stained steel,--
Will they not hear? What, ho! you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,

On pain of torture, from those bloody hands
Throw your mistemper'd weapons to the ground,
(80) And hear the sentence of your moved prince.

***Three civil brawls, bred of an airy word,***By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets,
And made Verona's ancient citizens
(85) Cast by their grave beseeming ornaments,
To wield old partisans, in hands as old,
Canker'd with peace, to part your canker'd hate:

If ever you disturb our streets again,
***Your lives shall pay the forfeit of the peace.***
(90) For this time, all the rest depart away:
You Capulet; shall go along with me:
And, Montague, come you this afternoon,
To know our further pleasure in this case,
To old Free-town, our common judgment-place.
(95) Once more, on pain of death, all men depart.

***Later on in scene i***

**BENVOLIO (Romeo’s Cousin)**

(161) Alas, that love, so gentle in his view, What is Shakespeare doing to the word
Should be so tyrannous and rough in proof! “love”? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**ROMEO**

(163) Alas, that love, whose view is muffled still,
Should, without eyes, see pathways to his will! ***Term to Know*** (see if you can find it):
Where shall we dine? O me! What fray was here? ***OXYMORON***:
Yet tell me not, for I have heard it all. Contradictory phrase (living death)
***Here's much to do with hate, but more with love.***
Why, then, O ***brawling love***! O ***loving hate***!
O ***any thing, of nothing*** first create!
(170) O ***heavy lightness***! ***serious vanity***! Why do you think Romeo is so
***Mis-shapen chaos of well-seeming forms!*** dramatic?***Feather of lead***, ***bright smoke***, ***cold fire***,***sick health***!
***Still-waking sleep***, that is not what it is!
This love feel I, that feel no love in this.
(175) Dost thou not laugh?

**ROMEO *FOCUS ON RHYME SCHEME***

Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate, to have it prest
With more of thine: this love that thou hast shown
Doth add more grief to too much of mine own. \*\*Note – the more poetic a character is
Love is a smoke raised with the fume of sighs; the more noble (wealthy) he/she is…
Being purged, a fire sparkling in lovers' eyes;
Being vex'd a sea nourish'd with lovers' tears:
What is it else? a madness most discreet,
A choking gall and a preserving sweet.
Farewell, my coz.

**BENVOLIO**

Soft! I will go along;
An if you leave me so, you do me wrong.

**ROMEO**

Well, in that hit you miss: she'll not be hit Who is Romeo talking about?
With Cupid's arrow; she hath Dian's wit;
And, in strong proof of chastity well arm'd,
From love's weak childish bow she lives unharm'd.
***She will not stay the siege of loving terms,*** What is the problem (conflict)?
Nor bide the encounter of assailing eyes,
Nor ope her lap to saint-seducing gold:
O, she is rich in beauty, only poor,
That when she dies with beauty dies her store.

**BENVOLIO** What has the young girl decided to do?

Then she hath sworn that she will still live chaste?

**ROMEO**

She hath, and in that sparing makes huge waste, Does Romeo focus on her looks or personality?
For beauty starved with her severity ***Prove*** your answer! ***Highlight*** your evidence.
Cuts beauty off from all posterity.
She is too fair, too wise, wisely too fair,
To merit bliss by making me despair:
She hath forsworn to love, and in that vow
Do I live dead that live to tell it now.

**BENVOLIO**

Be ruled by me, forget to think of her. What does Benvolio suggest Romeo do?

**ROMEO**

O, teach me how I should forget to think.

**BENVOLIO**

By giving liberty unto thine eyes;
Examine other beauties.

**Examining Act I sc. Iii Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Identify the characters in the scene and what their relationship is to each other:**

**1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Why has Lady Capulet come to speak to Juliet?**

**How does the Nurse act as comic relief in the scene? Would you see her remarks to her employer as appropriate or inappropriate in her role as a servant?**

**Examine Lady Capulet’s Speech:**

**LADY CAPULET**

What say you? **can you love the gentleman**? What are Lady Capulet’s instructions to Juliet?

This night you shall **behold him at our feast**;
**Read o'er the volume of young Paris' face**,
And find delight writ there with beauty's pen;

**Examine every married lineament,**And see how one another lends content
And what obscured in this fair volume lies
Find written in the margent of his eyes.

**This precious book of love**, this unbound lover, What does Lady Capulet compare Paris to?
To beautify him, only lacks a cover:

The fish lives in the sea, and 'tis much pride
For fair without the fair within to hide:
That book in many's eyes doth share the glory,
That in gold clasps locks in the golden story;

**So shall you share all that he doth possess,**
By having him, making yourself no less.

**Compare the amount of lines Juliet has in comparison to Romeo’s introduction. Why do you think she is given less to say? What does this say about women from the Renaissance time period?**

**Act I Scene v (Act one, scene five)**

***Scene***: *Party at the Capulet mansion.* **Romeo** and his friends enter the party without trouble, however, **Juliet’s** cousin, **Tybalt**, spots Romeo and wants to fight him. **Lord Capulet** prevents him because he doesn’t want any more trouble, especially at his party. Remember, this is the party (masquerade) that Juliet was *supposed* to meet **Paris**, the guy who she was *supposed* to get married to in a couple of years.

**ROMEO** (spots Juliet from across the room) What does it mean?

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night

Like a rich jewel in an Ethiope's ear;
Beauty too rich for use, for earth too dear!

So shows a **snowy dove trooping with crows**,
As yonder lady o'er her fellows shows.

The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.

Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.

***What do you think of Romeo’s initial reaction to Juliet? Is he impressed by her looks? How does he view himself in comparison to her?***

Place the Rhyme Scheme at the end of each line.

**ROMEO** (spots Juliet from across the room)

O, she doth teach the torches to burn bright! **(A)**
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiope's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.

Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.

*Finally Romeo speaks to Juliet, only to find she is equally infatuated with him.*

**ROMEO** First, let’s figure out what they are saying…

If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
***My lips***, two blushing pilgrims, ***ready stand*** *What is Romeo trying to do to Juliet?****To smooth that rough touch with a tender kiss***.

**JULIET**

Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' ***hands do touch***, *How does Juliet respond?*
And palm to palm is holy palmers' kiss.

**ROMEO**

Have not saints lips, and holy palmers too?

**JULIET**

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

**ROMEO**

O, then, dear saint***, let lips do what hands do***; How does Romeo contradict Juliet’s
They pray, grant thou, lest faith turn to despair. argument?

**JULIET**

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

**ROMEO**

Then move not, while my prayer's effect I take.

Thus from my lips, by yours***, my sin is purged***. What “sin” has Romeo’s lips committed?

**JULIET**

Then have my lips the sin that they have took.

**ROMEO**

Sin from thy lips? O trespass sweetly urged!
***Give me my sin again.*** What “sin” does Romeo want to repeat?

**JULIET**

***You kiss by the book***. Would you say this is a compliment or an insult?

What words does Shakespeare repeat?

Why do you think he does this?

***Let’s look at the rhyme scheme and the other poetic elements to this sonnet. Remember, a sonnet is a 14 line love poem that has a specific rhyme scheme and a pattern in the syllables.***

***Place the line number in the line next to the start of the line.***

Write out the rhyme scheme.

\_\_\_\_ (**ROMEO)** If I profane with my unworthiest hand ***(A)***

\_\_\_\_ This holy shrine, the gentle fine is this:

\_\_\_\_\_ My lips, two blushing pilgrims, ready stand

\_\_\_\_\_ To smooth that rough touch with a tender kiss.

Try to write out the iambic pentameter for any two lines. Remember, the pattern is: u /.

There are five sets of this pattern in each line.

***The characters’ names DO NOT count!***

\_\_\_\_\_ **(JULIET)** Good pilgrim, you do wrong your hand too much,

\_\_\_\_\_ Which mannerly devotion shows in this;

\_\_\_\_\_ For saints have hands that pilgrims' hands do touch,

\_\_\_\_\_ And palm to palm is holy palmers' kiss.

\_\_\_\_\_ **(ROMEO)** Have not saints lips, and holy palmers too?

\_\_\_\_\_ **(JULIET)** Ay, pilgrim, lips that they must use in prayer.

\_\_\_\_\_ **(ROMEO)** O, then, dear saint, let lips do what hands do;

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

\_\_\_\_\_ **(JULIET)** Saints do not move, though grant for prayers' sake.

\_\_\_\_\_ **(ROMEO)** Then move not, while my prayer's effect I take.

\_\_\_\_\_ Thus from my lips, by yours***,*** my sin is purged.

\_\_\_\_\_ **(JULIET)** Then have my lips the sin that they have took.

\_\_\_\_\_ **(ROMEO)** Sin from thy lips? O trespass sweetly urged!

\_\_\_\_\_ Give me my sin again.

\_\_\_\_\_ **(JULIET)** You kiss by the book.

*Where does the sonnet stop?*

*Is this a true Shakespearean sonnet?*

Exit Question Act I, Scene 5 Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*What can you learn about Juliet based on the way she responds to Romeo? Use textual evidence for support.*

Exit Question Act I, Scene 5 Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*What can you learn about Juliet based on the way she responds to Romeo? Use textual evidence for support.*

Exit Question Act I, Scene 5 Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*What can you learn about Juliet based on the way she responds to Romeo? Use textual evidence for support.*

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Romeo and Juliet Mid-Unit Assessment:** How do Romeo and Juliet’s desires, concerns, and fears change throughout their interactions with one another in this scene? ***You may choose to focus your answer on either Romeo or Juliet, but should focus on the character’s interactions with each other.*** Complete either one or both of the following tables ***OR*** the graphic organizer. We will work on the writing process in class and at home. You will be given a grade for each part of the writing process, including a final grade for the essay. ***BRAINSTORM!***

|  |  |  |  |
| --- | --- | --- | --- |
| **Romeo’s:** | Beginning | Middle | End |
| *Line/Line #**(Evidence)* | *Your explanation of your evidence.* | *Line/Line #**(Evidence)* | *Your explanation of your evidence.* | *Line/Line #**(Evidence)* | *Your explanation of your evidence.* |
| **fears** |  |  |  |  |  |  |
| **concerns** |  |  |  |  |  |  |
| **desires** |  |  |  |  |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **Juliet’s:** | Beginning | Middle | End |
| *Line/Line #**(Evidence)* | *Your explanation of your evidence.* | *Line/Line #**(Evidence)* | *Your explanation of your evidence.* | *Line/Line #**(Evidence)* | *Your explanation of your evidence.* |
| **fears** |  |  |  |  |  |  |
| **concerns** |  |  |  |  |  |  |
| **desires** |  |  |  |  |  |  |

Explanation:

Explanation:

Explanation:

Explanation:

Introduce the character who you will focus on in your essay:\_\_\_\_\_\_\_\_\_\_

Explanation:

Explanation:

Explanation:

Explanation:

Explanation:

***Outline for Mid Unit Assessment – NYS Module 1 Unit 3 ORGANIZE!***

I. Introduction

 A. Sentence Grabber: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 B. Thesis Statement: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 C. Transition Sentence (refer to your previous essay for transition statement samples):

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

II. Body Paragraph 1

 A. Introductory Statement (focus on fears)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 B. Evidence and Analysis (you should have a minimum of two pieces of evidence and analyze them both, tying them back to your thesis statement).

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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 C. Transition Sentence (refer to your previous essay for transition statement samples):

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

III. Body Paragraph 2

 A. Introductory Statement (focus on desires)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 B. Evidence and Analysis (you should have a minimum of two pieces of evidence and analyze them both, tying them back to your thesis statement).

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C. Transition Sentence (refer to your previous essay for transition statement samples):

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III. Body Paragraph 3

 A. Introductory Statement (focus on concerns)

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 B. Evidence and Analysis (you should have a minimum of two pieces of evidence and analyze them both, tying them back to your thesis statement).

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C. Transition Sentence (refer to your previous essay for transition statement samples):

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IV. Conclusion

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**Act IV, scene i**

**FRIAR LAURENCE (to Juliet)** *AGREE*

Hold, then; go home, be merry, give consent What is Juliet supposed to agree to?
To marry Paris: **Wednesday is to-morrow**:

**To-morrow night** look that thou lie alone; What night is Juliet supposed to
Let not thy nurse lie with thee in thy chamber: be by herself?
**Take thou this vial**, being then in bed, What is she going to take?
And this distilled liquor drink thou off;

When presently through all thy veins shall run What will happen when she drinks the
A cold and drowsy humour, for no pulse potion?
Shall keep his native progress, but surcease:
No warmth, no breath, shall testify thou livest;
The roses in thy lips and cheeks shall fade
To paly ashes, thy eyes' windows fall,
Like death, when he shuts up the day of life;
Each part, deprived of supple government,
Shall, stiff and stark and cold, **appear like death**:

And in this borrow'd likeness of shrunk death How long will it look like she’s dead?
Thou shalt continue **two and forty hours**,
And then awake as from a pleasant sleep.

Now, when the bridegroom in the morning comes What will happen when Paris comes to
To rouse thee from thy bed**, there art thou dead**: awaken her for their wedding?

Then, as the manner of our country is, *TOMB*
In thy best robes uncover'd on the bier
Thou shalt be borne to that same **ancient vault**  Where will her body be placed?
Where all the kindred of the Capulets lie.

In the mean time, against thou shalt awake,
**Shall Romeo by my letters know our drift,** How will Romeo know of their plan?
And hither shall he come: and he and I
Will watch thy waking, and that very night *PLAN*
Shall Romeo bear thee hence to Mantua.

And this shall free thee from this **present shame**; What is Juliet’s “present shame”?
If no inconstant toy, nor womanish fear,
Abate thy valour in the acting it.