***Rationale***

The instructional design of a classroom can shape how a student learns and can address major issues in which students may be lacking. Using the inquiry training model as an instructional design will not only address issues where students need added guidance, but it can also help them become life-long learners by teaching students how to break down information, synthesize, relate to, and question. Using inquiry training model in the classroom will help students learn how to question, as well as encourage students to use morals and ethics as they mature.

In my classroom in Louisville, KY I have many students who are lost, looking for some guidance from an adult. I teach in an urban district where many of my students support their parents, siblings, and even extended family members. These freshmen students are able to do this through drug sales, prostitution, and government aid. It is clear that these students, many of whose parents have been locked up for the majority of the child’s life, are lacking a responsible parental figure. The lack of parental involvement due to parents being incarcerated is staggering, across the country, “*Ten million more children have experienced the incarceration of one or both parents during their childhoods*” (Walker, 2005). Many of these students will make a connection with a teacher and will work their tails off in order to make that teacher proud of them over their high school career because they feel as though their parents do not care, or will not know about their progress. As a teacher, it is important to establish these bonds with students, “An essential aspect of significant relationships is that the partners[teacher and student], particularly the youth, feel that they are special to the other person. It apparently does not matter to the youth that the elder may be working with other young people, so long as he or she gets one-on-one time and attention” (Freedman, 2005). Years ago, teachers knew that their students were going home to a good home that was educating them about right from wrong. Today, especially in urban districts with high rates of crime, that isn’t the case. It is our responsibility to educate the whole student. In order to do this, moral and ethics need to be a focus in the English classroom. I plan to do this through a focus on character and ethics in literature and writing.

Morals and ethics in education are imperative to society. Because so many parents are away from their children be it from imprisonment, working multiple jobs, or seeing professional help of their own; students are not getting the education on how to be a good person that students once received at home. This education is vital to our success as a society. Moral / ethics education is important to all students, or all races, religions, cultural backgrounds. Dr. Weinstein makes a note in his article to mention that, “[moral education is] defined differently in different parts of the world, but they are cross-cultural and expected among all groups of people. . . they should extend beyond the walls of the sanctuary and should be taught and expected in homes and classrooms as well” (Weinstein, 2006). We need to be building respectable, responsible citizens who can one day lead this country / community with empathy, compassion, patience, and understanding whether their parents are involved in the students life or not. Students need to know how and why to be accepting of others. They need to know how to make good decisions, take responsibility for their actions, treat others as they would like to be treated, and they also must learn how to cope when things don’t go their way. It is our responsibility as teachers to provide this education.

 English is a subject that would enable students to look outside of their own lives to reflect on and relate to moral and ethics. I plan to use *Romeo and Juliet* by William Shakespeare, *Speak* by Laurie Halse Anderson, *A Child Called It* by Dave Pelzer, and *She Said Yes* by Misty Bernall to teach a few main morals / ethics over the course of the year. I will focus on 1) treating others as you would like to be treated, 2) taking responsibility for your actions, 3) decision making, 4) coping skills. I believe that these reading choices would be a good unit to approach these ideas because the students are the same age as the characters in many of the books, many of them have had their “first love” or are about to, and many of them rush to judgments or their emotions overtake them as in the reading selections. All in all, my students really relate to these texts, so using this as a platform to teach morals / ethics would also be easily relatable to their lives. Literature is a great place to start this kind of education, “engaging in purposeful discussion, agreeing and disagreeing with the ideas expressed, synthesizing and building on ideas through conversation and consensus, questioning and testing arguments, and using evidence to bolster opinions, students can gain insight into making personal choices. . . . accept responsibility for their behavior. . . Ultimately, the idea is to respect and promote human rights and social justice among all people” (Ornstein & Hunkins, 2009). Moral / ethics education is important to all members of the audience, to all students, as they will one day be adults and everyone needs to have a moral or ethical base, no matter what field they may study later in life.

This unit is designed to teach ethics and morals. My goal in moral and ethics education is that the students, especially those who lack parental figures, start to gain a sense of right and wrong as well as learn to empathize, understand, reflect, and be patient with others. I want them to learn how to make good decisions. I anticipate that students will understand some of the ideas, but will struggle with others, specifically they will struggle with decision making, taking responsibility for their actions, and coping skills. I anticipate the students will be able to recognize elements of treating others as they would like to be treated.

 The instructional design of the lessons will be focused on the inquiry training model of teaching. This instructional design targets the problem of a lack of morals and ethics in children today because it will encourage students to learn as much as possible about events in their reading by asking questions, and they will have to generate thesis statements. They will have to look at the events within a context of their reading along with the cause and effect relationship. Once they have identified the context and conditions of the events, they will have to organize their findings in a logical manner. During this process, students must separate the essential from the nonessential information. They will then analyze the elements of the text and relate it to their lives, then reflect on their examples (from the text and their personal life) and explain how they relate to the thesis they came up with at the beginning of the lesson.

There is research to back up the benefits of an inquiry training based classroom. Jim Burke focuses on the power of questioning in the classroom. Questions can be used for different reasons, helping students to answer bigger societal questions to questions about the smallest details. I want my students to be able to look at a text, *Romeo and Juliet* for example, and through the inquiry training model analyze their life in comparison with the text. Burke states, “It would be nice if we could just give each student such a set of cognitive tools and send them into the world; the truth, however, is that they need not only the questions themselves but the knowledge of which ones to ask and how and when to ask them.” We need our students to be able to question the text and their lives in correlation with the text with the goal of focusing on morals and ethics within the texts.

Vygotsky also sheds new light on the idea of using inquiry in the classroom. It is important to remember that when we use inquiry based models in the classroom that does not mean that the teacher isn’t teaching. Instead, teachers are becoming the facilitators in this model. Students need to be challenged with questions that make them think and struggle with difficult issues, like reflecting on morals and ethics that perhaps their parents are not upholding, and complex problems that they may be facing in their lives on a daily basis. Scaffolding questions in such a manner is consistent with Vygotsky’s Zone of Proximal Development, “…when a student is at the zone of proximal development for a particular task, providing the appropriate assistance (scaffolding) will give the student enough of a "boost" to achieve the task. Once the student, with the benefit of scaffolding, masters the task, the scaffolding can then be removed and the student will then be able to complete the task again on his own” (Mcleodst, 2010). Students who are challenged to answer difficult questions require some guidance from their teachers, but eventually they will be able to create these difficult questions. As a result of working to resolve issues and questions, students grow cognitively, morally, and ethically.

***Unit Learner Outcomes***

Romeo and Juliet by William Shakespeare (How do you make Decisions?)

1. (Bloom’s Evaluation) Students will write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
2. (Bloom’s Application) Students will illustrate their opinions in a daily journal portfolio. This will help show how R&J applies to their life so that they can help relate to the situations in the reading. This will also serve as a formative assessment.
3. (Bloom’s Synthesis) Students will create a comic based on the story of R&J. They will transform the text from Archaic English as Shakespeare wrote it, and compose it in modern day language. Students will also draw images depicting the scenes as they interpreted them.
4. (Bloom’s Analysis) Students will analyze the text for literary elements such as theme, style, plot structure, characterization, tone and mood. They will then explain their findings and discuss how they know their answers are correct by providing textual evidence to back it up.
5. (Bloom’s Evaluation) Students will participate in daily class discussion over book. They will defend, explain, describe, and explain their answers.

***Pre-Assessment***

The pre and post assessment for the entire unit is the same test. I use the same test in order to ensure I can see a definite change in scores and data. In order to have accurate data, I like to use the same variables. This assessment looks at the basic knowledge of Shakespearean writing formats, basic information about *Romeo and Juliet*, character relationships, vocabulary, plot, theme, tone, mood, style, as well as character analysis. For the character analysis portion, I do allow my students to use a “memorable quotes / memorable moments” worksheet that they fill out as we are reading. This way, they are able to provide textual evidence on their final test. I was given this assessment from a co-worker and he mentioned that he had found it online a few years ago. So, while I am unaware of the origins of this test, I do find it extremely valuable during my *Romeo and Juliet* Unit.

I also perform a pre-assessment questionnaire. This is a very broad, generalized set of questions provided to my school through Read Write Think. It does get the students thinking about what they could possibly expect and it gives me a little information about their knowledge about “tragedy”.

Pre-Assessment Questionnaire

1. What do you think the play *Romeo and Juliet* is about?

2. Do you think this play would be interesting to read? Why or why not?

3. Do you think that the story of Romeo and Juliet is important to your

life as a teenager? Why or why not?

4. Define “tragedy” in your own words and give an example from real life

(for example, from the news, your life, or someone you know).

5. What does “tragic love” mean? Give an example of “tragic love” from

**Unit Pre/ Post Assessment**

***Name: Total: /60 pts.***

***Romeo and Juliet/Shakespeare* Pre/Post Test**

**Directions: For each of the following questions, choose the correct answer. Place the letter of the correct answer in the blank provided: USE CAPITAL LETTERS ONLY. (1 pt. Each/5)**

 1. A Shakespearean play consists of acts.

a. Four c. three

1. Six d. Five

 2. William Shakespeare was born in .

 a. Stratford upon Avon, London c. Brazil, South America

1. Paris, France d. Boston, Massachusettes

 3. *Romeo and Juliet* is a play based on .

1. two children’s friendship c. two teenagers in love
2. two siblings’ rivalry d. two friends & their struggle in middle school

 4. The name of William Shakespeare’s outside theater was

 a. The London Stage c. Theater of Paris

 b. The Globe Theater d. The Boston Stage Room

 5. *Romeo and Juliet*’s main characters are and .

 a. the Nurse and Friar Lawrence c. Mercutio and Benvolio

 b. Paris and Old Capulet d. Romeo and Juliet

**Directions: Match the definition in Column A with the correct term in Column B. USE CAPITAL LETTERS ONLY. A word may be used once, more than once, or not at all. (1 pt. each/5)**

 **A B**

 6. a division in a play A. scene

 7. conversation between two or more B. monologue

 characters

 8. a division of an act into smaller parts C. stage directions

 9. a long speech spoken by a character D. dramatic irony

 to himself, to another character, or to the

 audience

 10. when the audience or reader knows E. act

 something that the characters in the

 story do not know F. dialogue

**Directions: Read each of the following statements carefully. Determine whether the statement is TRUE or FALSE. Write the word TRUE or the word FALSE in CAPITAL LETTERS. (1 pt. each/5)** A

 11. The two rivaling families in *Romeo and Juliet* are the Capulets and the Montagues.

 12. The woman who Romeo wishes to see at the Capulet party is Juliet.

 13. Friar Lawrence agrees to marry Romeo and Juliet because he hopes it will bring an end to the families fighting.

 14. Tybalt started a fight with Romeo first.

 15. The Montague and Capulet families sign a peace agreement in Romeo and Juliet’s honor.

**Directions: Match the definition in Column A with the correct term in Column B. USE CAPITAL LETTERS ONLY. A word may be used once, more than once, or not at all. (1 pt. each/5)**

 **A B**

 16. bewildered A. rapier

 17. a long, slender sword B. feign

 18. to pretend, or disguise C. distraught

 19. deeply worried or tense D. adversaries

 20. enemies E. tedious

 F. apothecary

**Directions: Read each of the following questions carefully. Choose the correct answer and write the letter of the correct answer in the blank provided. USE CAPITAL LETTERS ONLY. (1 pt. each/5)**

 21. Where do Romeo and Juliet meet for the first time?

 a. a Capulet party c. a Montague party

 b. the Capulet balcony d. Romeo’s mansion

 22. Why does Romeo try to talk Tybalt out of fighting?

 a. Romeo wants to trick Tybalt c. Romeo knows they are now family

 b. Tybalt is afraid of Romeo d. Romeo wants to wait for backup

 23. To where was Romeo banished?

 a. Verona c. Manchester

 b. Mantua d. London

 24. To what does Romeo compare Juliet in the balcony scene?

 a. the stars c. the sun

 b. a rose d. heaven

 25. Why doesn’t Romeo receive Friar Lawrence’s letter in Mantua?

 a. Friar Lawrence forgot to mail it c. Friar John could not find a messenger

 b. Friar John lost it d. Friar Lawrence never wrote the letter

**Directions: Circle the correct synonym for each vocabulary word. (1pt each/5)**

26. abhor 27. banishment

 a. love c. hate a. hate c. welcome

 b. admire d. skill b. exile d. entrance

28. discord 30. prevail

 a. disagreement c. enjoyment a. avail c. lose

 b. record d. harmony b. make peace d. triumph

29. vengeance

 a. revenge c. retort

 b. repeat d. reveal

**Directions: Fill in the blanks with the correct vocabulary word from the box below. A word may be used once, more than once, or not at all. (1pt. each/5)**

abate beguile

dirge fester

prostrate shroud

31. To deceive or to trick is to .

32. To boil, rot or irritate is to .

33. Another name for a burial cloth is .

34. To reduce or make less is to .

35. To kneel or fall flat is to be .

**Directions: For each of the following questions, determine who said it and what it means. Write your answer in the blank provided. (2 pts. each/10)**

36. “Jesu, what haste! Can you not stay awhile? Do you not see that I am out of breathe?”

37. “If you ever disturb our streets again, Your lives shall pay the forfeit of the peace.”

38. “O she doth teach the torches to burn bright! It seems she hangs upon the cheek of night As a rich jewel in an Ethiop’s ear—“

39. “My only love sprung from my only hate.”

40. "A plague a both your houses! They have made worms' meat of me."

**Directions: Match the description in Column A with the correct Character in column B. USE CAPITAL LETTERS ONLY. A word may be used once, more than once, or not at all. (1 pt. each/5)**

 **A B**

 41. kisses “by the book” A. Friar Lawrence

 42. was killed out of revenge for Mercutio’s death B. Romeo

 43. threatened death to those who did not keep C. Tybalt

 peace

 44. married Romeo and Juliet for the sake of peace D. Mercutio

 45. pledged a “plague on both your houses” E. Juliet

 F. Prince of Verona

**Short Answer: Read each of the questions carefully. Using complete sentences, answer each of the questions using as much detail as possible. Be sure to answer EVERY question for each number. (5 pts. each: 1pt-complete sentences; 4pts-explanation)**

46. Friar Lawrence is one of the most important characters in the play. Describe his role in Romeo and Juliet’s courtship, marriage, and eventual deaths.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

47. Give a character analysis of Romeo. Remember to include his strengths, weaknesses, personality traits, etc.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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

***Lesson Plans***

**Lesson 1**

Character Traits

R&J Act II Scene III, IV, V

70 Minute Classes – 5 days a week.

**Character Traits / Characterization**

1. **Skill / Concept to be learned**
	1. Characterization
		1. Indirect
		2. Direct
		3. Character traits
2. **Lesson Objectives**
	1. Students will be able to identify the type of characterization used in the text.
	2. Students will be able to analyze character traits and their effect on the plot.
	3. Moral / Ethic Focus for Today: What makes us good people or bad people?
3. **Procedures**
	1. Journal Prompt (10 minutes)
		1. This is part of their journal portfolio (formative assessment over the course of the reading)
		2. Students will write about half a page, then discuss as a class for a few minutes.
			1. Prompt: What are some things about your personality that people typically notice? How do these elements shape your relationships?
		3. Discuss Moral / Ethic focus for the day in relation to student lives.
	2. Notes (on power-point or prezi presentation) (20 minutes)
		1. Characterization – The process through which the author reveals the personality of a character.
			1. Indirect – The author gives clues, reader must INFER about a character.
				1. Go over 5 types of indirect characterization

STEAL – the techniques authors use to express characterization

Speech

Thoughts

Actions

Effect on others

Looks

* + - 1. Direct – The author directly states “Billy is the class clown, he is funny”.
		1. Character Traits
			1. The things that make us who we are… looks, speech, personality traits, humor, patience, understanding, etc.
	1. Partner Work (30 minutes)
		1. Read Act II, Scene III with your partner
			1. Use audio for lower-level reading class.
		2. Have students fill out the chart based on the two main characters in that portion of the reading.
		3. Answer this question for each character (Hint- we discussed this in the notes):
			1. Analyze the character traits of the two main characters in this scene. How do these character traits influence / effect the plot?
		4. Discuss with partner how moral / ethic focus for the day relates to the reading.
	2. Homework – Finish reading Act II
1. **Assessment / Evaluation Strategy**
	1. Exit Slip (10 minutes)
		1. Define characterization
		2. What are indirect and direct characterization? Identify one of each in Romeo and Juliet thus far.
		3. What are five techniques used for indirect characterization?
		4. In general, how do character traits influence plot?
2. **Materials / Resources Needed**
3. Power-point presentation with the notes that are described on this plan already.
4. Chart for STEAL activity.
5. Literature book for *Romeo and Juliet* Reading.

**STEAL CHART**

|  |  |  |
| --- | --- | --- |
| Type of Indirect Characterization | Example / Quote | Explanation  |
| Speech |  |  |
| Thoughts |  |  |
| Actions |  |  |
| Effect on others |  |  |
| Looks |  |  |

**Lesson 2**

Conflict

R&J Act III, Scene I and II

70 Minute Classes – 5 days a week.

**Conflict**

1. **Skill / Concept to be learned**
	1. Conflict
2. **Lesson Objectives**
	1. Students will be able to define conflict.
	2. Students will be able to identify internal / external conflict within the text.
	3. Moral / Ethic focus for Today: What are some ways we could deal with a conflict, without resulting to violence?
3. **Procedures**
	1. Journal (10 minutes)
		1. Prompt: Explain a time in your life when your character traits have lead you into a conflict.
		2. Students will write about ½ a page, then volunteers can discuss.
		3. Discuss moral / ethic focus for the day in relation to student lives.
	2. Notes (15 minutes)
		1. Conflict - a problem in the story
			1. Internal – a struggle within one’s self
			2. External – a struggle with two or more people / objects / things.
		2. 5 types of conflict
			1. Man vs. man
			2. Man vs. nature
			3. Man vs. society
			4. Man vs. self
			5. Man vs. religious entity
	3. Reading (25 minutes)
		1. As a class, read Act III, Scenes I and II.
			1. Act out scenes with students who volunteer for parts.
			2. Students who are not reading, and those that are if possible, should take notes on important moments in the scenes- considering that they will need quotes for their final exam.
			3. Students will be asked discussion questions at this time, and will be required to come up with two level one questions, and a level two question.
4. **Assessment / Evaluation (20 minutes)**
	1. In class Essay – at least ONE FULL page.
		1. Prompt: There are different kinds of conflict that Romeo and Juliet are facing. Provide one example of an internal conflict for BOTH Romeo and Juliet (one for each of them) and one example of an external conflict for BOTH Romeo and Juliet (one for each of them). Be sure to define internal and external conflict in your response. Your response should also include alternate ways that Romeo and Juliet could deal with their conflicts.
5. **Materials**
	1. Literature Book (for reading)
	2. Dry – erase markers / boards for notes
	3. Pen / paper for essay.
	4. Levels of questioning worksheet

**The Three Levels of Questions:**

**(AKA The Cinderella exercise)**

**Level I: Recall**

**The answer is in the text; explicit, fact (fully and clearly expressed; leaving nothing implied)**

**What were Cinderella's slippers made out of?**

**How did Cinderella get to the ball?**

**Level II: Analysis/Inference**

**(The act or process of deriving logical conclusions from premises known or assumed to be true) Implicit or what is implied; analysis, ask how and why, require analysis of the text, reading between the lines, hidden meaning.** **(understood though not directly expressed)**

**Why does Cinderella's stepmother care whether or not she goes to the ball?**

**Why did everything turn back the way it was except the glass slipper?**

**Why don't the step sisters like Cinderella?**

**Level III: Synthesis**

**Go beyond the text and inquire into the value, importance and application of the information presented.**

**Does a woman's salvation always lie with a man?**

**What does it mean to live happily ever after?**

**Does good always overcome evil?**

**Lesson 3**

Character Relationships

R&J Act III, Scene III, IV

70 minute Classes – 5 days a week

**Character Relationships**

1. **Skill / Concept to be learned**
	1. Character Relationships
2. **Lesson Objectives**
	1. Students will identify the ways in which characters relate to one another.
	2. Students will analyze how these relationships influence the plot of the story.
	3. Moral / Ethic focus for Today: Do all families look the same? Discuss ways in which families can be different than the conventional family and give your thoughts / opinions about it.
3. **Procedures**
	1. Journal (10 minutes)
		1. Do all families look the same? Discuss ways in which families can be different than the conventional family and give your thoughts / opinions about it.
		2. Give students time to answer question, then discuss as a class.
	2. Independent Work (20 minutes)
		1. Students will first make a list of all the characters in R&J up to this point
		2. Students will then make a web / family tree for each main family (Montagues and Capulets). Everyone in the text should be on a family tree.
	3. Class Work (10 minutes)
		1. Teacher will put two family trees on the board and will fill it in based on student suggestions. Teacher will correct any misconceptions at this time.
	4. Reading (20 minutes)
		1. As a class, we will act out Act III, Scene III and IV.
		2. Teacher will pose discussion questions during this time.
		3. Students will also be required to formulate two level one questions, one level two question, and one level three question. Students will share these questions tomorrow in class after we have read Scene V.
4. **Assessment / Evaluation**
	1. Open response (10 minutes)
		1. Students will submit their family trees.
		2. Students will answer the following question as a reflection before they leave
		3. How do the relationships between characters influence the plot of the story?
5. **Materials**
	1. Levels of questioning worksheet
	2. Pen / Pencil for family tree
	3. Literature book

***Post Assessment***

The post assessment for the Romeo and Juliet Unit is the same as the more formal pre-assessment. I use this very same assessment at the beginning and the end as it will provide more accurate data when analyzed for student progress. This assessment will take students fifty to seventy minutes.

 **Unit Pre/ Post Assessment**

***Name: Total: /60 pts.***

***Romeo and Juliet/Shakespeare* Pre/Post Test**

**Directions: For each of the following questions, choose the correct answer. Place the letter of the correct answer in the blank provided: USE CAPITAL LETTERS ONLY. (1 pt. Each/5)**

 1. A Shakespearean play consists of acts.

a. Four c. three

1. Six d. Five

 2. William Shakespeare was born in .

 a. Stratford upon Avon, London c. Brazil, South America

1. Paris, France d. Boston, Massachusettes

 3. *Romeo and Juliet* is a play based on .

1. two children’s friendship c. two teenagers in love
2. two siblings’ rivalry d. two friends & their struggle in middle school

 4. The name of William Shakespeare’s outside theater was

 a. The London Stage c. Theater of Paris

 b. The Globe Theater d. The Boston Stage Room

 5. *Romeo and Juliet*’s main characters are and .

 a. the Nurse and Friar Lawrence c. Mercutio and Benvolio

 b. Paris and Old Capulet d. Romeo and Juliet

**Directions: Match the definition in Column A with the correct term in Column B. USE CAPITAL LETTERS ONLY. A word may be used once, more than once, or not at all. (1 pt. each/5)**

 **A B**

 6. a division in a play A. scene

 7. conversation between two or more B. monologue

 characters

 8. a division of an act into smaller parts C. stage directions

 9. a long speech spoken by a character D. dramatic irony

 to himself, to another character, or to the

 audience

 10. when the audience or reader knows E. act

 something that the characters in the

 story do not know F. dialogue

**Directions: Read each of the following statements carefully. Determine whether the statement is TRUE or FALSE. Write the word TRUE or the word FALSE in CAPITAL LETTERS. (1 pt. each/5)** A

 11. The two rivaling families in *Romeo and Juliet* are the Capulets and the Montagues.

 12. The woman who Romeo wishes to see at the Capulet party is Juliet.

 13. Friar Lawrence agrees to marry Romeo and Juliet because he hopes it will bring an end to the families fighting.

 14. Tybalt started a fight with Romeo first.

 15. The Montague and Capulet families sign a peace agreement in Romeo and Juliet’s honor.

**Directions: Match the definition in Column A with the correct term in Column B. USE CAPITAL LETTERS ONLY. A word may be used once, more than once, or not at all. (1 pt. each/5)**

 **A B**

 16. bewildered A. rapier

 17. a long, slender sword B. feign

 18. to pretend, or disguise C. distraught

 19. deeply worried or tense D. adversaries

 20. enemies E. tedious

 F. apothecary

**Directions: Read each of the following questions carefully. Choose the correct answer and write the letter of the correct answer in the blank provided. USE CAPITAL LETTERS ONLY. (1 pt. each/5)**

 21. Where do Romeo and Juliet meet for the first time?

 a. a Capulet party c. a Montague party

 b. the Capulet balcony d. Romeo’s mansion

 22. Why does Romeo try to talk Tybalt out of fighting?

 a. Romeo wants to trick Tybalt c. Romeo knows they are now family

 b. Tybalt is afraid of Romeo d. Romeo wants to wait for backup

 23. To where was Romeo banished?

 a. Verona c. Manchester

 b. Mantua d. London

 24. To what does Romeo compare Juliet in the balcony scene?

 a. the stars c. the sun

 b. a rose d. heaven

 25. Why doesn’t Romeo receive Friar Lawrence’s letter in Mantua?

 a. Friar Lawrence forgot to mail it c. Friar John could not find a messenger

 b. Friar John lost it d. Friar Lawrence never wrote the letter

**Directions: Circle the correct synonym for each vocabulary word. (1pt each/5)**

26. abhor 27. banishment

 a. love c. hate a. hate c. welcome

 b. admire d. skill b. exile d. entrance

28. discord 30. prevail

 a. disagreement c. enjoyment a. avail c. lose

 b. record d. harmony b. make peace d. triumph

29. vengeance

 a. revenge c. retort

 b. repeat d. reveal

**Directions: Fill in the blanks with the correct vocabulary word from the box below. A word may be used once, more than once, or not at all. (1pt. each/5)**

abate beguile

dirge fester

prostrate shroud

31. To deceive or to trick is to .

32. To boil, rot or irritate is to .

33. Another name for a burial cloth is .

34. To reduce or make less is to .

35. To kneel or fall flat is to be .

**Directions: For each of the following questions, determine who said it and what it means. Write your answer in the blank provided. (2 pts. each/10)**

36. “Jesu, what haste! Can you not stay awhile? Do you not see that I am out of breathe?”

37. “If you ever disturb our streets again, Your lives shall pay the forfeit of the peace.”

38. “O she doth teach the torches to burn bright! It seems she hangs upon the cheek of night As a rich jewel in an Ethiop’s ear—“

39. “My only love sprung from my only hate.”

40. "A plague a both your houses! They have made worms' meat of me."

**Directions: Match the description in Column A with the correct Character in column B. USE CAPITAL LETTERS ONLY. A word may be used once, more than once, or not at all. (1 pt. each/5)**

 **A B**

 41. kisses “by the book” A. Friar Lawrence

 42. was killed out of revenge for Mercutio’s death B. Romeo

 43. threatened death to those who did not keep C. Tybalt

 peace

 44. married Romeo and Juliet for the sake of peace D. Mercutio

 45. pledged a “plague on both your houses” E. Juliet

 F. Prince of Verona

**Short Answer: Read each of the questions carefully. Using complete sentences, answer each of the questions using as much detail as possible. Be sure to answer EVERY question for each number. (5 pts. each: 1pt-complete sentences; 4pts-explanation)**

46. Friar Lawrence is one of the most important characters in the play. Describe his role in Romeo and Juliet’s courtship, marriage, and eventual deaths.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

47. Give a character analysis of Romeo. Remember to include his strengths, weaknesses, personality traits, etc.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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

***Works Cited***

Burke, J. (2010). *What's the big idea? question-driven units to motivate reading, writing,*

 *and thinking*. Portsmouth, NH: Heinemann.

Freedman, M. (2005). Fostering intergenerational relationships for at-risk youth. *Children Today*, (77), Retrieved from <http://www.cyc-net.org/cyc-online/cycol-0805-freedman.html>

Mcleodst, S. (2010). *Zone of proximal development*. Retrieved from http://www.simplypsychology.org/Zone-of-Proximal-Development.html

NCTE. (2009). *Assessment questionnaire*. Retrieved from <http://www.readwritethink.org/files/resources/lesson_images/lesson1162/Questionnaire.pdf>

Ornstein, A., & Hunkins, F. (2009). *Curriculum: Foundations, principles, and issues*. (fifth ed., p. 158). New York, NY : Pearson.

Walker, C. Pittsburg Child Guidance Foundation, Social Services. (2005). *Children of incarcerated parents*. Retrieved from website: <http://www.foundationcenter.org/grantmaker/childguidance/linked_files/incarcerated.pdf>

Weinstein, A. (2006). *Ethics in the classroom: What you need to know* . Retrieved from <http://www.education.com/magazine/article/cheating-ethics/>