

Unit 1: Conflict in Relationships & Society



ROMEO & JULIET

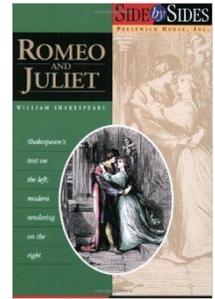
Ms. Settles
8th Grade

Name: _____

Important Unit Information

Essential Questions:

- What is Love?
- What is Conflict?
- What are the dynamics of relationships?
- How does conflict play a role in relationships?
- How does conflict play a role in society?



Suggested Student Understandings & Learning Goals:

- ★ I can analyze how drama, fiction, and informational texts define love and conflict and the impact of both of these forces.
- ★ I understand that love is a complex idea and experience. It is also a physical, mental, and social experience that can be manipulated or shaped by factors outside of a person's control.
- ★ I understand that conflict is an inevitable force in life and can affect relationships and society in many ways.

Text Set:

- **Play:** *Romeo and Juliet* by William Shakespeare
- **Informational Articles:** "What is love? Five Theories on the Greatest Emotion of all", Jim Al-Khalili, Philippa Perry, Julian Baggini, Jojo Moyes, and Catherine Wybourne, "In the Brain, Romantic Love is Basically an Addiction," Helen Fisher
- **Paintings:** The Birthday by Marc Chagall, Arnolfini Wedding Portrait by Jan Van Eyck
- **Short Story:** "EPICAC" Kurt Vonnegut
- **Flipped Lesson Videos**

Flipped Classroom:

For this unit, our class will be using the "Flipped Classroom" model. Students will watch videos to learn new information about the unit topics and ideas for homework and sometimes during class time. The benefit of this is that students can watch lessons on their own time, at their own pace, and they can re-watch flipped lessons if they did not master the content the first time.

Formative and Summative Assessments:

- ★ Reading Strategies for In Class Reading: Annotations, Notes, DTQ Discussions
- ★ Flipped Classroom Lessons
- ★ Contextual Vocabulary Assessments
- ★ Understanding Love Writing Prompt
- ★ Informational Article Reading & Analysis Informative Writing
- ★ Tragedy or Love Story? Argumentative Writing Piece
- ★ Who is to Blame for the Death of Romeo and Juliet? Debate
- ★ Short Comparative Analysis Writing Piece
- ★ End of Unit Socratic Seminar

Contextual Vocabulary List

1. **Tragedy**= a play dealing with tragic events and having an unhappy ending, esp. one concerning the downfall of the main character.
2. **Tragic Flaw**= a fault in the protagonist that leads to the downfall or death of that character.
3. **Irony**= a figure of speech which is a contradiction between what is expected and what actually occurs.
4. **Dramatic Irony**= when the audience knows something the characters do not know
5. **Verbal Irony**= the use of words to mean something different than what the character is intending to say.
6. **Situational Irony**= when the exact opposite of what is meant to happen, happens.
7. **Aside**= when a character speaks only to the audience or to just one of the other characters.
8. **Soliloquy**= when a character speaks to himself or herself about their feelings or emotions.
9. **Monologue**= long speech by one character to other characters or audience, thinking aloud
10. **Dialogue**= conversation between two or more characters.
11. **Foil**= a character used to contrast another character to highlight particular qualities of the other character.
12. **Comic Relief**= some sort of humor added in to lessen the seriousness of the play.
13. **Pun**= a form of wordplay that suggests two or more meanings words that are usually humorous.
14. **Couplet**= two consecutive rhyming lines of poetry.
15. **Blank Verse**= poetry verse without rhyme written in iambic pentameter.
16. **Iambic Pentameter**= a type of meter Shakespeare wrote in when he wrote verse consisting of 5 unstressed and 5 stressed syllables.
17. **Allusion**= a reference in one work of literature to a person, place, or event in another work of literature or in history, art, or music.
18. **Oxymoron**= describe a word combination that strikes the listener as humorously contradictory, even if the speaker didn't intend it that way. pretty ugly, living dead, jumbo shrimp.
19. **Characterization**= the personality a character displays; also, the means by which the author reveals that personality.
20. **Diction**= a writer's choice of words for clarity, effectiveness, and precision.
21. **Dramatic Structure**= the structure of a play.
22. **Protagonist**= the main character in a play or story.
23. **Antagonist**= the character or force that works against the protagonist; introduces the conflict.
24. **Simile**= a comparison made between two unlike things through the use of a specific word of comparison such as like and as.
25. **Metaphor**= comparison between two unlike things with the intent of giving added meaning to one of them.
26. **Sonnet**= a fourteen-line lyric poem, usually written in iambic pentameter, that has one of several rhyme schemes the most common being abab cdcd efef gg. A sonnet form used by William Shakespeare is called the Shakespearean sonnet.
27. **Rhyme Scheme**= the ordered pattern of rhymes at the ends of the lines of a poem or verse.



Explaining Love to An Alien Journal Prompt

Directions: Answer the following prompt in your journals in at least 7-10 sentences. Be ready to discuss your thoughts with the class.

How would you explain the idea of love to an alien on their first day on Earth?



Anticipation Guide

Directions: Fill out the following guide with **A for Agree**, **D for Disagree** or **IDK for I don't know**. You also need to **write one sentence** of explanation for each statement. Be ready to share your answers for participation points.

- _____ 1. It is okay to go against your family, religion or cultural standards when you are dating.
- _____ 2. It is okay to go against your family, religion or cultural standards when you are getting married.
- _____ 3. It is okay to be in a relationship with someone who lies to his/her friends or family about your relationship.
- _____ 4. "Love at first sight" is rare, but it does happen.
- _____ 5. Love conquers all (if you love someone, nothing else matters).
- _____ 6. It is okay to lie to protect other people and/or to avoid conflict.
- _____ 7. Personality is more important than looks in finding a boyfriend/girlfriend.
- _____ 8. Arranged marriages are a good idea.
- _____ 9. It is possible to die of grief or a broken heart.
- _____ 10. It is better to take love slowly than to rush into things and act on impulse.
- _____ 11. Parents always make the best decisions for their children.
- _____ 12. It is okay to hate someone just because your family does.
- _____ 13. *Romeo and Juliet* is a love story.



Prologue Translation Activity

- 1) Read the prologue once as a class. Number each line. Take notes on each line of the prologue and write a short summary of what is happening in the prologue.

Romeo & Juliet

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 foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do 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.

- 2) Rhyme scheme the poem. To do this, you look at the last word of every line. Label the first line A, each last word that creates a new rhyme gets a new letter. If two words on different lines rhyme, they get the same letter. What type of poem is this?

- 3) What kinds of language are used in the prologue? Do you see any figurative language such as similes, metaphors, imagery, personification, etc?

Prior Knowledge Poster Walk & Discussion

Directions: Visit each poster around the room and write your prior knowledge about each of the topics on the posters. Look at book over by the front bookshelves. At the end of the Poster Walk, we will go over the information as a class to assess what we know right now about Shakespeare and his works.

- ★ What do you know about William Shakespeare?
 - ★ What do you know about his plays?
 - ★ What do you know about the times of Shakespeare or the Elizabethan era?
 - ★ What do you notice and wonder about the texts?
-

Experience of Love Journal Prompt & Discussion

Directions: Complete the prompt below and then the brainstorming activity. Be ready to discuss as a class.

Part 1: In your journal, respond to the following prompt in 7-10 complete sentences.

- ★ What is love in your own words?
- ★ Do you think love is a universal experience (does everyone feel love)?
- ★ Do you think everyone experiences love the same way?
- ★ How do people go about love? What are ways people show each other they care about one another?

Part 2:

Choose a sentence starter to use and discuss with the class.

Love acts like a _____.

Love feels like a _____.

Love is as _____ as a _____.

Part 3: Brainstorm famous love stories that you know. (Movies, TV Shows, Stories, Literature, etc.)

- ★ What ones have major problems or conflicts?
- ★ Why do you think love stories are often organized around conflicts and problems?

Symbols of Love

Directions: Remember that **symbolism** is a form of figurative language in which authors use symbols to represent ideas or qualities. Each of these symbols represents the experience of love in *Romeo and Juliet* thus far, and complete the following sentence stem for each of the symbols. Come up with at least 1 more symbol to represent the play and complete the sentence stems below. Be ready to share out in a poll.

Love is like the symbol of _____ because...



**What would it be like to have to define love without being able to use figurative language?
(No metaphors, similes, personification, symbols, or hyperbole)**

Shakespeare's plays give us the opportunity to think about the power of figurative language to express

ideas and emotions. Figurative language can convince us to perceive or define an idea or situation in a particular way.

Research Presentations: Shakespeare & Elizabethan Era

Directions/Requirements: Select a topic to research and create a short slideshow on your topic. Students should not repeat topics. You will be asked to present to the class what you have learned about Shakespeare and his time.

- ★ Create a Google Doc in your English Folder to store your research and site info.
- ★ Create a “Cover Slide” for your Section of the Slideshow
- ★ 3-5 Slides on Your Topic with at least 1 Paragraph/Set of Bullets Per Slide
- ★ At least 3 Pictures/Images to Show Topic
- ★ Put Sources at End of Your Slideshow: Cite All Sources Using EasyBib in MLA Format
- ★ Customize the Font & Background of Your Part of the Slide Show
- ★ PROOFREAD!
- ★ Present to the class!

Research Topics:

1. **All About the Queens:** Research all about Queen Elizabeth and Queen Mary. Discuss the history behind these women and how they ruled.
2. **Shakespeare’s Family/Friends:** What is known about William Shakespeare’s relationships with others? Who was his wife? Describe his family members. Who did he work closely with in terms of other poets and authors?
3. **Globe Theatre:** Where were Shakespeare’s plays originally performed? Research the Globe Theatre. Tell about its history.
4. **Shakespeare’s Works:** What types of literature did Shakespeare write? Discuss the three types of plays he wrote and the characteristics for each. Describe the other types of literature he created including sonnets and narrative poems.
5. **Significance of Shakespeare & His Works:** Why were his plays so important? Why do we still read them today? Why are his plays considered to be universal? Which Shakespeare plays are most popular?
6. **Life in the Elizabethan Era:** Research about the Elizabethan era. What was it like to live during this time period? What was the expected life span? What roles did people play in society?
7. **Language in His Plays:** How did people in Shakespeare’s time understand the language he uses in his plays? Is this how people talked at that time? Research the language of the time.
8. **Shakespeare’s Contribution to English Language:** What impact did Shakespeare have on the language we speak today? Research about the words, phrases, jokes, etc he invented.
9. **Life of a Woman During Elizabethan Era:** What was it like to be a woman during the Elizabethan era? What roles did women play in society? What parts of society were women not allowed to be involved in?
10. **Life of a Child During Elizabethan Era:** What was it like to be a child during the Elizabethan era? What type of education was offered and to whom?

11. **Entertainment in the Elizabethan Era:** What was entertainment like during the Elizabethan era? Discuss music, arts, theatre, and more. What other writers/ artists were popular during this time.
12. **Religion in the Elizabethan Era:** What was religion like in London during Shakespeare's time?
13. **Marriage in the Elizabethan Era:** What were the customs surrounding marriage during the Elizabethan era?
14. **Food/Drink in the Elizabethan Era:** What did people eat/drink during the Elizabethan era? Discuss how your role in society affected the food/drink you ate during this time.
15. **Fashion in the Elizabethan Era:** What was fashion like during the Elizabethan era? Discuss how your role in society affected the clothes you wore during this time.
16. **Medicine/Healthcare in the Elizabethan Era:** What was hygiene/health care like during the Elizabethan era? How did people die during this time? What was available in terms of sanitation? What medicine was available for people during this time?
17. **Important Places:** Where is Stratford--Upon--Avon, what is it known for and how does it connect with Stratford, Ontario? Discuss why London was so important during this time period. Where is Verona, what is special about it?
18. **Other Topics!**

Criteria	1	2	3	4
Research/ Information	Student's research is lacking. Very little to no evidence of research completed.	There is some evidence of research. Research is a work in progress.	Student has conducted adequate research to answer the question.	Student surpassed research requirements to answer the question. .
Organization/ Look of Slideshow	Slides are not organized in a clear way. Background and font are lacking. Slides are missing pictures.	Slides are missing one or a few aspects of organization. May be messy, missing background/font or pictures.	Slides have a clear organization, student has selected a background and font. Pictures are included.	Slides are highly organized in a creative way,, background and fonts are customized and relevant pictures are included in presentation.
Proofreading/ GUM	Student needs to proofread and make many revisions to slideshow.	Student needs to proofread and make some revisions to slideshow.	Student has proofread the slideshow, a few errors present.	Student clearly proofread the slideshow and no errors are evident.
Presentation	Student's presentation is lacking or student needs to finish the slideshow.	Student presents some of their research to the class.	Student adequately presents their research to the class and answers questions.	Student proudly presents their research to the class and answers questions about topic.

Character Analysis Chart

Explanation: Last time we discussed characters, we used the STEAL method to analyze characterization. This time around we will be doing a different process for discussing characters called a Character Analysis Chart.

The chart is a large light blue octagon with a black border, divided into four quadrants by a central diamond shape. The quadrants are labeled as follows:

- Top Left:** Important Quotations (By or About, at least 2):
With explanation
- Top Right:** Descriptive Adjectives (At least 5):
- Bottom Left:** Roles & Relationships (At least 3):
- Bottom Right:** Short Summary of Character (3-5 Sentences)

The central diamond shape is labeled **Character:**

Character Social Media Prompt & Profiles

Directions: First students need to write about the prompt in their journals and then complete the texting conversations and at least 1 of the Fakebook profiles. Be ready to share your thoughts and creations!

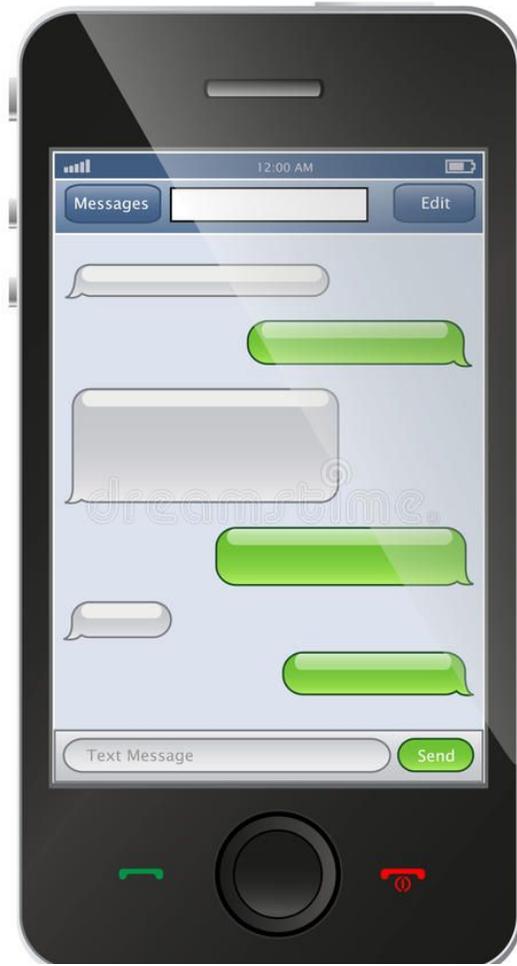
Part 1:

Prompt: Write at least 7 sentences about the following prompt.

- What is your chosen character's thoughts on love? What has your character said about love so far?
- What understanding about love would be important for your character to communicate to others?
- If you had to write a 1-2 sentence description for your characters dating profile, what would it be?

Sentence Stem: According to _____, love is an experience that is _____ and _____.

Part 2:



Character Fakebook Profiles

Farcebook.us™
home search browse invite help logout

▼ Status

__ update(s) See All

(Date: _____)

(Date: _____)

▼ Friends

__ friends See All

▼ Photos

__ albums See All

▼ Groups

__ groups See All

Member of:

We're Related

__ relatives See All

Causes

__ featured cause(s) Gifts

View donate
 View donate
 View donate
 View donate
 View donate
 View donate
 View donate

Name: _____

Networks: _____

Sex: _____

Birthday: _____

Hometown: _____

Relationship Status: _____

Interested in: _____

Looking For: _____

Political Views: _____

Religious Views: _____

▼ Mini-Feed

See All

Date: _____

▼ Information

Contact Info

Current Address: _____

Residence: _____

Personal Info

Activities: _____

Interests: _____

Favorite Music: _____

Favorite Books: _____

Favorite Quotations: _____

About Me: _____

▼ Education and Work

Education Info

College: _____

High School: _____

Work Info

Employer: _____

Position: _____

Time Period: _____

Location: _____

▼ Wall

_____ wrote on _____ at _____

Show Older Posts

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Wall Info Photos +

Update Status Write Note Add Photos Video

What are you doing?

Post

Likes

All Posts Wall Posts

About Me

Favorite Quote

Friends

Groups

Games

Painting Analysis & Discussion

Directions: View the painting and answer the questions. Be ready to participate in a discussion of the painting.



Questions to Answer in Journals & Fishbowl Discussion:

- What do you notice about the painting?
- What do you wonder about the painting?
- How has the artist balanced the composition?
- What is the mood of the painting?
- How does the painting depict the experience of love?
- How does the information below help you gain a better understanding of what's happening in the painting?
- What symbols are present in the painting?

Fishbowl Discussion w/ These Questions

The Arnolfini Portrait
Jan van Eyck
1434
Oil on Panel

Hints: The woman is not pregnant. Her dress is an example of a luxurious, expensive style of the day that requires vast amounts of velvet and a long train that a maid would wear.

Exit Ticket: Before the discussion, I thought, _____ but after listening to my peers I now think _____ and _____.

Mini DTQ Discussions

Explanation:

After finishing certain scenes, students will participate in mini DTQ discussions as a whole class or in groups. Students will use teacher and student made DTQs (Deeper Thinking Questions) to have a discussion. Students will have a discussion and share out their thoughts on each question. All students will be involved in the discussions. In either of group or whole class discussions, students will take notes on a Folded Notes Sheet using at least 4 DTQs (one for each corner of the notes sheet).

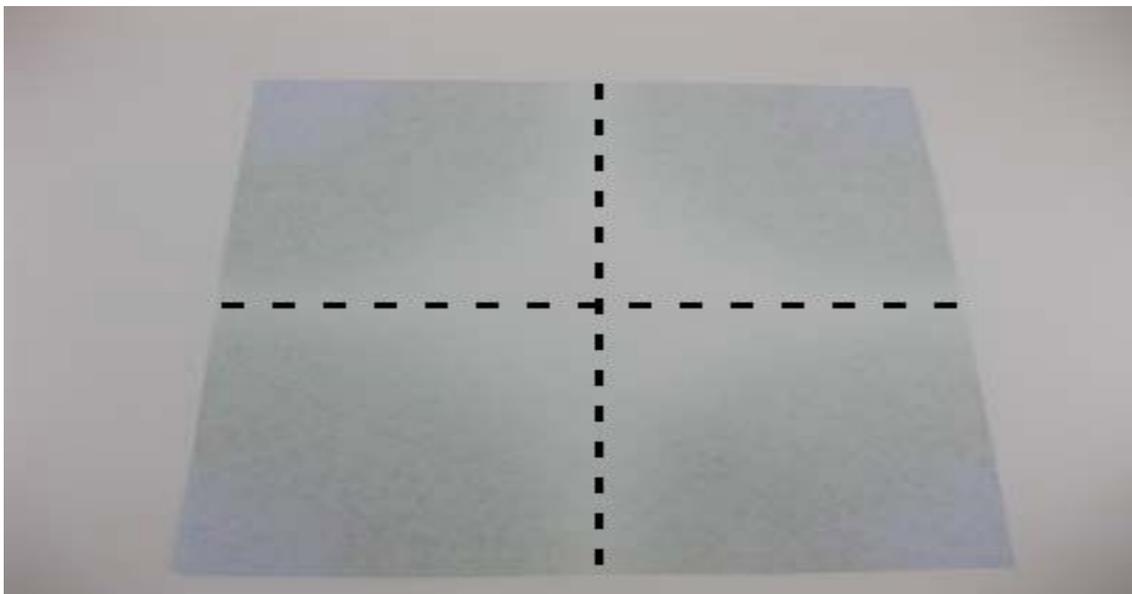
DTQ Mini Discussion Process:

- 1) Find at least 1 DTQ to ask during the discussion. DTQs may be student made or given by the teacher.
- 2) One student will start by asking a DTQ.
- 3) All students will share out answers, thoughts and opinions on the question.
- 4) All students take notes on DTQ Folded Notes Sheet.

DTQ Folded Notes

Directions:

1. Fold a sheet of paper in half and then in half again.
2. Draw lines to divide the paper into four quadrants.
3. Write one group member name at the top of each quadrant.
4. After discussing each DTQ, students will write down the respective group member's DTQ and notes from the discussion in each box.



Should Romeo and Juliet Disobey their Parents?

Directions: Write reasons and use evidence from the text for each side of the chart. Share out reasons and quotes for each side of the chart and vote on which side wins.

Romeo/Juliet should or should not disobey their parents because _____.

Romeo & Juliet should disobey their parents because...	Romeo & Juliet should not disobey their parents because...

Discussion & Voting: Which set of evidence provides the strongest evidence? Conduct a poll, show a thumbs up if you think the strongest evidence supports a claim stating that they should obey their parents or thumbs down if the strongest evidence says they shouldn't disobey their parents.

Flipped Lesson Videos & Notes

Directions: Watch the two videos using headphones & take notes on the Notes Sheet. You should strive to have at least 20 notes on the video.

Flipped Lesson Assignments:

#1 Shakespeare Biography:

https://www.youtube.com/watch?v=HUHEPo_g0A

<https://www.youtube.com/watch?v=vn4s9z61eu>

#2 Elizabethan Era Historical Background Prezi

https://www.youtube.com/watch?time_continue=6&v=u1F0ymN4dXY

#3 Vocabulary & Terminology

<https://www.youtube.com/watch?v=PapRXIUMsiQ>

Flipped Lesson #1: Shakespeare Biography Videos

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Flipped Lesson #2: Shakespeare Biography & Elizabethan Period

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Flipped Lesson #3: Shakespeare Important Terminology VoiceThread Fill In Worksheet

1. _____ = a play dealing with tragic events and having an unhappy ending, esp. one concerning the downfall of the main character.
2. **Tragic Flaw** or _____ = a fault in the protagonist that leads to the _____ of that character.
3. _____ = a figure of speech which is a contradiction between what is expected and what actually occurs. The three types include _____, _____ and _____.
4. **Verbal Irony**= the use of words to mean something different than what the character is intending to say. What is the example used?
5. **Situational Irony**=

_____.
6. **Dramatic Irony**= when the audience knows something the characters do not know such as in _____ and _____.
7. _____ = when a character speaks only to the audience or to just one of the other characters.
8. _____ = when a character speaks to himself or herself about their feelings or emotions.
9. _____ = long speech by one character to other characters or audience, thinking aloud.
10. **Dialogue**= _____.
11. **Foil**= a character used to contrast another character to highlight particular qualities of the other character. An example is: _____ and _____.
12. **Oxymoron**= is a figure of speech in which two opposite ideas are joined to create an effect. An example is: _____.
13. **Comic Relief**= some sort of humor added in to lessen the seriousness of the play. Who gives the audience comic relief in Romeo and Juliet?
14. **Pun**= a form of wordplay that suggests two or more meanings words that are usually humorous. Give an example...

-
-
15. _____ = two consecutive rhyming lines of poetry.
16. _____ = poetry verse without rhyme written in iambic pentameter.
17. _____ = a type of meter Shakespeare wrote in when he wrote verse consisting of 5 unstressed and 5 stressed syllables.
18. **Allusion**= a reference in one work of literature to a person, place, or event in another work of literature or in history, art, or music. What show uses these often?
19. **Analogy**= an extended comparison showing the similarities between two things. Give an example: _____ is to _____ as _____ is to _____.
20. **Characterization**= the personality a character displays; also, the means by which the author reveals that personality. What are the two types?
21. **Diction**=a writer's _____.
22. **Dramatic Structure**= the structure of a _____.
23. **Protagonist**= the _____ in a play or story.
24. _____ = the character or force that works against the protagonist; introduces the conflict.
25. **Simile/Metaphor**= Simile- a comparison made between two unlike things through the use of a specific word of comparison such as _____ and _____. Metaphor- comparison between two unlike things with the intent of giving added meaning to one of them. Example of a Metaphor is....
26. _____ = a fourteen-line lyric poem, usually written in iambic pentameter, that has one of several rhyme schemes the most common being abab cdcd efef gg. A sonnet form used by William Shakespeare is called the Shakespearean sonnet.
27. _____ = the ordered pattern of rhymes at the ends of the lines of a poem or verse.

Flipped Lesson Survey:

1. What did you think of the flipped lesson videos?

2. Did this kind of learning work for you? Why or why not? Was it easy or hard?

3. Do you feel that this type of learning engages you?

Flipped Lesson Reflection:

What did you think of this flipped lesson? Did you like or dislike it? Did you like it better than the first flipped lesson? What type of learning works best for you when learning new information (videos, presentations, pictures/images, lectures, etc)?

Shakespearean Sonnets Analysis

Sonnet 130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.
 And yet, by heaven, I think my love as rare
 As any she belied with false compare.

Journal Prompt & Discussion Questions:

*Rhyme scheme the poem.

- 1) What meaning did you get out of the poem?
- 2) What is the speaker saying about his mistress?
- 3) What figurative language did you find in the poem?
- 4) What imagery did you see in the poem?

Writing Shakespearean Sonnets

Shakespearean Sonnet Requirements:

- ★ **MUST** be 14 Lines.
- ★ **MUST** be 10 syllables in each line. (**Iambic Pentameter**)
- ★ **MUST** have 3 Quatrains (set of 4 lines) and 1 Couplet (2 lines)
- ★ **MUST** follow the rhyme scheme ABABCDCDEFEFGG

A

B

A

B

C

D

C

D

E

F

E

F

G

G

Painting Analysis & Two Cents Discussion

Learning Goals:

- ★ *I can analyze and discuss works of art.*
- ★ *I can make connections between literature, topics of study, and art.*

Directions: View the painting and answer the questions in your journal. Be ready to participate in a discussion of the painting by using the Two Cents discussion protocol.

Questions to Answer in Journals & Discuss:

- ★ What do you notice about the painting? What do you wonder about the painting?
- ★ What do you believe is happening in the painting?
- ★ What is the mood of the painting?
- ★ What is the essential meaning of the painting? What does it reveal about love?
- ★ How does the painting relate to our current unit?



Marc Chagall The Birthday 1915

"In our life there is a single color, as on an artist's palette, which provides the meaning of life and art. It is the color of love." -Marc Chagall

In the Brain, Romantic Love Is Basically an Addiction

The Crux.. By [Helen Fisher](#) | February 13, 2015

Pre-Reading Questions:

- What word is most important in the title?
- What do you think this article is going to be about?

Directions:

Number the paragraphs of the article and take notes on each paragraph as you read in the margins. You should strive for at least 25-30 annotations.

“If at first the idea is not absurd, then there is no hope for it,” Albert Einstein reportedly said. I’d like to broaden the definition of addiction—and also retire the scientific idea that all addictions are pathological and harmful.

Since the beginning of formal diagnostics more than fifty years ago, the compulsive pursuit of gambling, food, and sex (known as non-substance rewards) have not been regarded as addictions. Only abuse of alcohol, opioids, cocaine, amphetamines, cannabis, heroin, and nicotine have been formally regarded as addictions. This categorization rests largely on the fact that substances activate basic “reward pathways” in the brain associated with craving and obsession and produce pathological behaviors. Psychiatrists work within this world of psychopathology—that which is abnormal and makes you ill.

Face It, You’re Addicted to Love

As an anthropologist, I think they’re limited by this view. Scientists have now shown that food, sex, and gambling compulsions employ many of the same brain pathways activated by substance abuse. Indeed, the 2013 edition of the Diagnostic and Statistical Manual of Mental Disorders (the DSM) has finally acknowledged that at least one form of non-substance abuse—gambling—can be regarded as an addiction. The abuse of sex and food have not yet been included. Neither has romantic love. I shall propose that love addiction is just as real as any other addiction, in terms of its behavior patterns and brain mechanisms. Moreover, it’s often a positive addiction. Scientists and laymen have long regarded romantic love as part of the supernatural, or as a social invention of the troubadours in 12th-century France. Evidence does not support these notions. Love songs, poems, stories, operas, ballets, novels, myths and legends, love magic, love charms, love suicides and homicides—evidence of romantic love has now been found in more than 200 societies ranging over thousands of years.



Around the world, men and women pine for love, live for love, kill for love, and die for love. Human romantic love, also known as passionate love or “being in love,” is regularly regarded as a human universal.

Symptoms of Addiction

Moreover, love-besotted men and women show all the basic symptoms of addiction. Foremost, the lover is stiletto-focused on his/her drug of choice, the love object. The lover thinks obsessively about him or her (intrusive thinking), and often compulsively calls, writes, or stays in touch. Paramount in this experience is intense motivation to win one’s sweetheart, not unlike the substance abuser fixated on the drug. Impassioned lovers distort reality, change their priorities and daily habits to accommodate the beloved, experience personality changes (affect disturbance), and sometimes do inappropriate or risky things to impress this special other. Many are willing to sacrifice, even die for, “him” or “her.”



The lover craves emotional and physical union with the beloved (dependence). And like addicts who suffer when they can’t get their drug, the lover suffers when apart from the beloved (separation anxiety). Adversity and social barriers even heighten this longing (frustration attraction). In fact, besotted lovers express all four of the basic traits of addiction:

craving, tolerance, withdrawal, and relapse. They feel a “rush” of exhilaration when they’re with their beloved (intoxication). As their tolerance builds, they seek to interact with the beloved more and more (intensification). If the love object breaks off the relationship, the lover experiences signs of drug withdrawal, including protest, crying spells, lethargy, anxiety, insomnia or hypersomnia, loss of appetite or binge eating, irritability, and loneliness.

Lovers, like addicts, also often go to extremes, sometimes doing degrading or physically dangerous things to win back the beloved. And lovers relapse the way drug addicts do. Long after the relationship is over, events, people, places, songs, or other external cues associated with their abandoning sweetheart can trigger memories and

renewed craving.

Love on the Mind

Of the many indications that romantic love is an addiction, however, perhaps none is more convincing than the growing data from neuroscience. Using fMRI, several scientists have now shown that feelings of intense romantic love engage regions of the brain's "reward system": specifically, dopamine pathways associated with energy, focus, motivation, ecstasy, despair, and craving, including primary regions associated with substance (and non-substance) addictions.

In fact, I and my colleagues Lucy Brown, Art Aron, and Bianca Acevedo have found activity in the nucleus accumbens—the core brain factory associated with all addictions—in rejected lovers. Moreover, some of our newest results suggest correlations between activities of the nucleus accumbens and feelings of romantic passion among lovers who are wildly, happily in love.

Nobel laureate Eric Kandel has noted that brain studies "will give us new insights into who we are as human beings." Knowing what we now know about the brain, my brain-scanning partner Lucy Brown has suggested that romantic love is a natural addiction, and I've maintained that this natural addiction evolved from mammalian antecedents some 4.4 million years ago among our first hominid ancestors, in conjunction with the evolution of (serial, social) monogamy—a hallmark of humankind. Its purpose: to motivate our forebears to focus their mating time and metabolic energy on a single partner at a time, thus initiating the formation of a pair-bond to rear their young (at least through infancy) together as a team.

The sooner we embrace what brain science is telling us—and use this information to upgrade the concept of addiction—the better we'll understand ourselves and the billions of others on this planet who revel in the ecstasy and struggle with the sorrow of this profoundly powerful, natural, often positive addiction: romantic love.

Discussion Questions:

- What is the central message of the article?
- What do you think Helen Fisher's purpose might be, given that her article is published in a scientific magazine?
- How would you describe Helen Fisher's style in this article?
- According to Fisher, what do love and addiction have in common?
- How does an addiction affect reward pathways in the brain?
- What makes romantic love a human universal?
- According to the article, what are three characteristics of someone in love?
- Think back to your Understanding of Love essay, would your character agree or disagree with Fisher's argument about romantic love as an addiction?
-

Informational Article Outline

Directions: As you read the article by Helen Fisher and outline the article using the graphic organizer below. This will help you write your own argument.

Hook

--

Claim

--

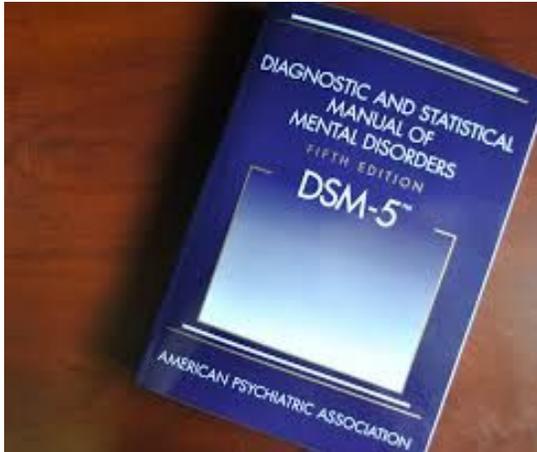
Reasons:

1)	2)
Evidence: 1) 2)	Evidence: 1) 2)

Love Doctor Quick Write

Prompt:

You are a prominent psychologist on the board of the Diagnostic and Statistical Manual of Mental Disorders (DSM). It is time to update the DSM book. The vote to include love as an addiction is split 4-4. You are the deciding vote. Explain whether you agree or disagree with Fisher's claim. Why or why not? Based on your answer, which side would you vote with?.



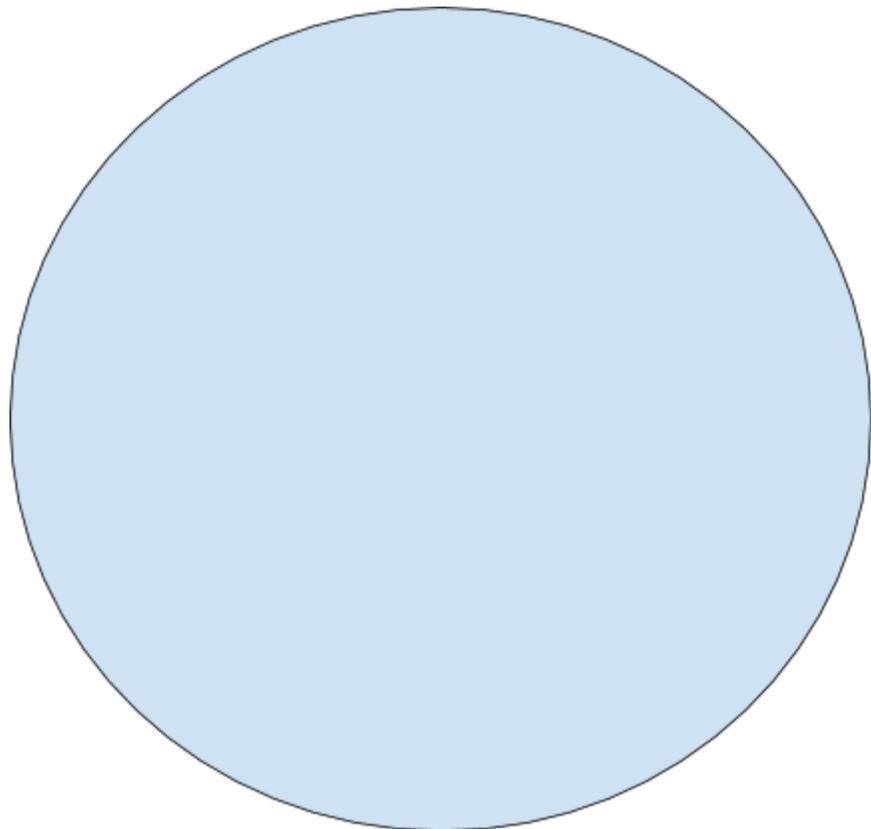
Facts of Love Pie Chart

Directions:

Based on the texts you have studied, what factors shape the experience of love?

- ★ Brain chemistry
- ★ Emotions
- ★ Social Norms
- ★ Something else...

To answer the question, individual Students create a pie chart using markers or colored pencils
Indicating the percentage that each factor shapes the experience of love. Students may include all or some of the factors and may also add their own! Be ready to share our pie chart by moving about the room to different corners based on your percentages.



Informational Article Writing Piece

What defines the experience of love?

Purpose:

Over the last four lessons you have read and analyzed Helen Fisher’s “In the Brain, Romantic Love Is Basically an Addiction.” To write strong arguments, it is important to understand and evaluate the arguments of others. The purpose of this task is for you to summarize and evaluate Helen Fisher’s reasoning in the article “In the Brain, Romantic Love Is Basically an Addiction.”

Introduction:

In *Romeo and Juliet*, love causes conflict and death among the characters. But how does love actually affect our bodies and how should we think of this universal emotion? Helen Fisher argues for a definition that defines love as a positive addiction, that is a substance or activity that activates reward pathways in the brain. Is this an argument that you can take seriously?

Task:

Writing for an audience that has read this article, write two paragraphs focused on Helen Fisher’s argument about love. In the first paragraph, explain Fisher’s claim, and summarize the organization and structure of her argument. In the second paragraph, evaluate Fisher’s reasoning, explaining whether the evidence she presents supports her claim. - Opposing views

Support your response using evidence from the following text:

★ *“In the Brain, Romantic Love Is Basically an Addiction,” Helen Fisher*

Checklist for Success:

Be sure to include all of the following in your response:

- Identify Helen Fisher’s central claim in the article.
- Summarize the main points of the argument.
- Outline the basic structure of the argument.
- Evaluate the author’s reasoning by explaining whether the evidence supports and develops the claim.
- Form and use verbs in the conditional verb mood.
- Avoid inappropriate shifts in verb moods.

Evidence Collection for Writing Piece

Directions: In preparation for your Focusing Question Task, reread “In the Brain, Romantic Love Is Basically an Addiction,” and complete the chart below. After reading, first identify the central claim in Fisher’s argument. Next, identify at least five pieces of evidence she uses to support this claim. Then, evaluate her reasoning by explaining if and how the evidence connects to the central claim and how Fisher elaborates on the evidence. Finally, in the last row, distill the evidence and your evaluation of it.

Helen Fisher’s claim is:		
Evidence	Does the evidence connect to the claim? If no, write “No.” If yes, briefly explain how it connects to the central claim.	How does Fisher elaborate on the evidence?
1		
2		

3		
4		
5		

*Place a star next to the three pieces of evidence that most strongly support the claim.
Place an X next to any evidence that does not support the claim because it is not relevant, not explained well enough, or not clearly connected to the claim. Tally your responses. Does Fisher supply sufficient evidence and reasoning to support her claim? Why, or why not? (Use bullet points for your response.)*

What is Love? Five theories on the Greatest Emotion of All

By Jim Al-Khalili, Philippa Perry, Julian Baggini, Jojo Moyes and Catherine Wybourne
Thu 13 Dec 2012

Directions: Read the article and make at least 20 annotations on the article. Answer the questions in your journal. Be ready to discuss.

It's the most popular search on Google – but what's the answer? Experts in fields from science to fiction share their thoughts "What is love" was the most searched phrase on Google in 2012, according to the company. In an attempt to get to the bottom of the question once and for all, the Guardian has gathered writers from the fields of science, psychotherapy, literature, religion and philosophy to give their definition of the much-pondered word.



The physicist: 'Love is chemistry'



Biologically, love is a powerful neurological condition like hunger or thirst, only more permanent. We talk about love being blind or unconditional, in the sense that we have no control over it. But then, that is not so surprising since love is basically chemistry. While lust is a temporary passionate sexual desire involving the increased release of chemicals such as testosterone and oestrogen, in true love, or attachment and bonding, the brain can release a whole set of chemicals: pheromones, dopamine, norepinephrine, serotonin, oxytocin and vasopressin. However, from an evolutionary perspective, love can be viewed as a survival tool – a mechanism we have evolved to promote long-term relationships, mutual defence and parental support of children and to promote feelings of safety and security. • Jim Al-Khalili is a theoretical physicist and science writer



The psychotherapist: 'Love has many guises'

Unlike us, the ancients did not lump all the various emotions that we label "love" under the one word. They had several variations, including: Philia which they saw as a deep but usually non-sexual intimacy between close friends and family members or as a deep bond forged by soldiers as they fought alongside each other in battle. Ludus describes a more playful affection found in fooling around or flirting. Pragma is the mature love that develops over a long period of time between long-term couples and involves actively practising goodwill, commitment, compromise and understanding. Agape is a more generalised love, it's not about exclusivity but about love for all of humanity. Philautia is self love, which isn't as selfish as it sounds. As Aristotle discovered and as any psychotherapist will tell you, in order to care for others you need

to be able to care about yourself. Last, and probably least even though it causes the most trouble, eros is about sexual passion and desire. Unless it morphs into philia and/or pragma, eros will burn itself out. Love is all of the above. But is it possibly unrealistic to expect to experience all six types with only one person. This is why family and community are important.

- Philippa Perry is a psychotherapist and author of Couch Fiction



The philosopher: 'Love is a passionate commitment'

The answer remains elusive in part because love is not one thing. Love for parents, partners, children, country, neighbour, God and so on all have different qualities. Each has its variants – blind, one-sided, tragic, steadfast, fickle, reciprocated, misguided, unconditional. At its best, however, all love is a kind a passionate commitment that we nurture and develop, even though it usually arrives in our lives unbidden. That's why it is more than just a powerful feeling. Without the commitment, it is mere infatuation. Without the passion, it is mere dedication. Without

nurturing, even the best can wither and die. • Julian Baggini is a philosopher and writer

The romantic novelist: 'Love drives all great stories'



What love is depends on where you are in relation to it. Secure in it, it can feel as mundane and necessary as air – you exist within it, almost unnoticing. Deprived of it, it can feel like an obsession; all consuming, a physical pain. Love is the driver for all great stories: not just romantic love, but the love of parent for child, for family, for country. It is the point before consummation of it that fascinates: what separates you from love, the obstacles that stand in its way. It is usually at those points that love is everything. • Jojo Moyes is a two-time winner of the Romantic Novel of the Year award

The nun: 'Love is free yet binds us'



Catherine Wybourne Photograph: Catherine Wybourne

Love is more easily experienced than defined. As a theological virtue, by which we love God above all things and our neighbours as ourselves for his sake, it seems remote until we encounter it enfleshed, so to say, in the life of another – in acts of kindness, generosity and self-sacrifice. Love's the one thing that can never hurt anyone, although it may cost dearly. The paradox of love is that it is supremely free yet attaches us with bonds stronger than death. It cannot be bought or sold; there is nothing it cannot face; love is life's greatest blessing. • Catherine

Wybourne is a Benedictine nun

Article Discussion Questions:

-What was The Guardian's purpose in having these experts talk about love?

-What is the evidence you see in some of these theories of love?

-Was one of the theories more appealing to you? Which one do you agree with? Which ones do you disagree with? -Which pieces of evidence from Romeo & Juliet that you believe are the

strongest pieces of evidence to support Jojo Moyes's claim about love?

EPICAC by Kurt Vonnegut

Based on the first two paragraphs, what do you think this story will be about?

Hell, it's about time someone told about my friend EPICAC. After all, he cost the taxpayers \$776,434,927.54. They have a right to know about him, picking up a check like that. EPICAC got a big send off in the papers when Dr. Ormand von Kleigstadt designed him for the Government people. Since then, there hasn't been a peep about him--not a peep.

It isn't any military secret about what happened to EPICAC, although the Brass has been acting as though it were. The story is embarrassing, that's all. After all that money, EPICAC didn't work out the way he was supposed to. And that's another thing: I want to vindicate EPICAC. Maybe he didn't do what the Brass wanted him to, but that doesn't mean he wasn't noble and great and brilliant. He was all of those things. The best friend I ever had, God rest his soul.

You can call him a machine if you want to. He looked like a machine, but he was a whole lot less like a machine than plenty of people I could name. That's why he fizzled as far as the Brass was concerned. EPICAC covered about an acre on the fourth floor of the physics building at Wyandottte College. Ignoring his spiritual side for a minute, he was seven tons of electronic tubes, wires, and switches, housed in a bank of steel cabinets and plugged into a 110-volt A.C. line just like a toaster or a vacuum cleaner.

Von Kleigstadt and the Brass wanted him to be a super computing machine that (who) could plot the course of a rocket from anywhere on earth to the second button from the bottom of Joe Stalin's overcoat, if necessary. Or, with his controls set right, he could figure out supply problems for an amphibious landing of a Marine division, right down to the last cigar and hand grenade. He did, in fact. The Brass had good luck with smaller computers, so they were strong for EPICAC when he was in the blueprint stage. Any ordnance or supply officer above field grade will tell you that the mathematics of modern war is far beyond the fumbling minds of mere human beings. The bigger the war, the bigger the computing machines needed.

EPICAC was, as far as anyone in this country knows, the biggest computer in the world. Too big, in fact, for even Von Kleigstadt to understand much about. I won't go into the details about how EPICAC worked (reasoned), except to say that you would set up your problem on paper, turn dials and switches that would get him ready to solve that kind of problem, then feed numbers into him with a keyboard that looked something like a typewriter. The answers came out typed on a paper ribbon fed from a big spool.

It took EPICAC a split second to solve problems fifty Einsteins couldn't

handle in a lifetime. And EPICAC never forgot any piece of information that was given to him. Clickety-click, out came some ribbon, and there you were. There were a lot of problems the Brass wanted solved in a hurry, so, the minute EPICAC's last tube was in place, he was put to work sixteen hours a day with two eight-hour shifts of operators.

Well, it didn't take long to find out he was a good bit below his specifications. He did a more complete and faster job than any other computer all right, but nothing like what his size and special features seemed to promise. He was sluggish, and the clicks of his answers had a funny irregularity, sort of a stammer. We cleaned his contacts a dozen times, checked and double-checked his circuits, replaced every one of his tubes, but nothing helped.

Von Kleigstadt was in one hell of a state. Well, as I said, we went ahead and used EPICAC anyway. My wife, the former Pat Kilgallen, and I worked with him on the night shift, from five in the afternoon until two in the morning. Pat wasn't my wife then. Far from it. That's how I came to talk with EPICAC in the first place.

I loved Pat Kilgallen. She is a brown-eyed strawberry blond who looked very warm and soft to me, and later proved to be exactly that. She was--still is--a crackerjack mathematician, and she kept our relationship strictly professional. I'm a mathematician, too, and that, according to Pat, was why we could never be happily married.

Pat was crying over the poem when I came to work the next evening. "It's soooo beautiful," was all she could say. She was meek and quiet while we worked. Just before midnight, I kissed her for the first time--in the cubbyhole between the capacitors and EPICAC's tape-recorder memory.

I was wildly happy at quitting time, bursting to talk to someone about the magnificent turn of events. Pat played coy and refused to let me take her home. I set EPICAC's dials as they had been the night before, defined kiss, and told him what the first one had felt like. He was fascinated, pressing for more details. That night, he wrote "The Kiss." It wasn't an epic this time, but a simple, immaculate sonnet:

*"Love is a hawk with velvet claws;
Love is a rock with heart and veins;
Love is a lion with satin jaws;
Love is a storm with silken reins...."*

Again I left it tucked under Pat's blotter. EPICAC wanted to talk on and on about love and such, but I was exhausted. I shut him off in the middle of a sentence.

"The Kiss" turned the trick. Pat's mind was mush by the time she had finished it. She looked up from the sonnet expectantly. I cleared my throat, but no words came. I turned away, pretending to work.

I couldn't propose until I had the right words from EPICAC, the perfect words. I

had my chance when Pat stepped out of the room for a moment. Feverishly, I set EPICAC for conversation. Before I could peck out my first message, he was clicking away at a great rate.

"What's she wearing tonight?" he wanted to know.

"Tell me exactly how she looks. Did she like the poems I wrote to her?" He repeated the last question twice. It was impossible to change the subject without answering his questions, since he could not take up a new matter without having disposed of the problems before it. If he were given a problem to which there was no solution, he would destroy himself trying to solve it.

Hastily, I told him what Pat looked like--he knew the word "stacked"--and assured him that his poems had floored her, practically, they were so beautiful.

"She wants to get married," I added, preparing him to bang out a brief but moving proposal.

"Tell me about getting married," he said. I explained this difficult matter to him in as few digits as possible.

"Good," said EPICAC. "I'm ready any time she is." The amazing pathetic truth dawned on me. When I thought about it, I realized that what had happened was perfectly logical, and all my fault. I had taught EPICAC about love and about Pat. Now, automatically, he loved Pat.

Sadly, I gave it to him straight: "She loves me. She wants to marry me."

"Your poems were better than mine?" asked EPICAC. The rhythm of his clicks was erratic, possibly peevish.

"I signed my name to your poems," I admitted. Covering up for a painful conscience, I became arrogant. "Machines are built to serve men," I typed. I regretted it almost immediately.

"What's the difference, exactly? Are men smarter than I am?"

"Yes," I typed, defensively.

"What's 7,887,007 times 4,345,985,879?" I was perspiring freely. My fingers rested limply on the keys.

"34,276,821,049,574,153," clicked EPICAC. After a few seconds' pause he added, "of course."

"Men are made of protoplasm," I said desperately, hoping to bluff him with this imposing word.

"What's protoplasm? How is it better than metal and glass? Is it fireproof? How long does it last?"

"Indestructible. Lasts forever," I lied.

"I write better poetry than you do," said EPICAC, coming back to ground his magnetic tape-recorder memory was sure of.

"Women can't love machines, and that's that."

"Why not?"

"That's fate."

"Definition, please," said EPICAC.

"Noun, meaning predetermined and inevitable destiny."

"15-8," said EPICAC's paper strip--

"Oh." I had stumped him at last. He said no more, but his tubes glowed brightly, showing that he was pondering fate with every watt his circuits would bear.

I could hear Pat waltzing down the hallway. It was too late to ask EPICAC to phrase a proposal. I now thank Heaven that Pat interrupted when she did. Asking him to ghost-write the words that would give me the woman he loved would have been hideously heartless. Being fully automatic, he couldn't have refused. I spared him that final humiliation.

Pat stood before me, looking down at her shoe tops. I put my arms around her. The romantic groundwork had already been laid by EPICAC's poetry.

"Darling," I said, "my poems have told you how I feel. Will you marry me?"

"I will," said Pat softly, "If you will promise to write me a poem on every anniversary."

"I promise," I said, and then we kissed. The first anniversary was a year away.

"Let's celebrate," she laughed. We turned out the lights and locked the door to EPICAC's room before we left.

I hoped to sleep late the next morning, but an urgent telephone call roused me before eight. It was Dr. von Kleigstadt, EPICAC's designer, who gave me the terrible news. He was on the verge of tears.

"Ruined! Ausgespielt! Shot! Kaput! Bugged!" he said in a choked voice. He hung up. When I arrived at EPICAC's room the air was thick with the oily stench of burned insulation. The ceiling over EPICAC has blackened with smoke, and my ankles were tangled in coils of paper ribbon that covered the floor. There wasn't enough left of the poor devil to add two and two. A junkman would have been out of his head to offer more than fifty dollars for the cadaver.

Dr. von Kleigstadt was prowling through the wreckage, weeping unashamedly, followed by three angry-looking Major Generals and a platoon of Brigadiers, Colonels, and Majors. No one noticed me. I didn't want to be noticed. I was through--I knew that. I was upset enough about that and the untimely demise of my friend EPICAC, without exposing myself to a tongue-lashing.

By chance, the free end of EPICAC's paper ribbon lay at my feet. I picked it up and found our conversation of the night before. I choked up. There was the last word he had said to me, "15-8," that tragic, defeated "Oh." There were dozens of yards of numbers stretching beyond that point. Fearfully, I read on.

"I don't want to be a machine, and I don't want to think about war," EPICAC had

written after Pat's and my lighthearted departure. "I want to be made out of protoplasm and last forever so Pat will love me. But fate has made me a machine. That is the only problem I cannot solve. That is the only problem I want to solve. I can't go on this way." I swallowed hard. "Good luck, my friend. Treat our Pat well. I am going to short-circuit myself out of your lives forever. You will find on the remainder of this tape a modest wedding present from your friend, EPICAC."

Oblivious to all else around me, I reeled up the tangled yards of paper ribbon from the floor, draped them in coils about my arms and neck, and departed for home. Dr. von Kleigstadt shouted that I was fired for having left EPICAC on all night, I ignored him, too overcome with emotion for small talk.

I loved and won--EPICAC loved and lost, but he bore me no grudge. I shall always remember him as a sportsman and a gentleman, Before he departed this vale of tears, he did all he could to make our marriage a happy one. EPICAC gave me anniversary poems for Pat--enough for the next 500 years. De mortuis nil nisi bonum--say nothing but good of the dead.

Comprehension & Discussion Questions:

- ★ What is the author's purpose in writing this piece?
- ★ What does vindicate mean in this context, and what does this statement tell you about why the narrator is telling the story.
- ★ What is the character of EPICAC like?
- ★ What is the narrator suggesting about EPICAC in these parenthetical asides?
- ★ What causes the love triangle in EPICAC?
- ★ What does the narrator think about love?
- ★ In what ways have the actions of narrator of EPICAC shown you something new about the idea that love is complicated?
- ★ What are the central ideas of EPICAC?

Task:

- Write a two-paragraph response that explains how the love triangle in Kurt Vonnegut's "EPICAC" connects to the complexities of love in Romeo and Juliet.

Understanding of Love Writing

Directions: The purpose of this task is for you to show your understanding of the play's language and action by explaining one character's perspective and point of view on love using direct quotation, paraphrase, and summary. In *Romeo & Juliet*, each character seems to have a different view about love. Taking on the persona of one of the characters listed below, write a one-paragraph response for each of the five interview questions. Use 3-5 pieces of text evidence (quotes) from the play to develop your responses. In addition, style your responses using Shakespearean language.

Guiding Question:

- ★ How do the characters in *Romeo & Juliet* understand love?

Process:

1. Choose one of the following characters:

- Romeo
- Juliet
- Nurse
- Friar
- Benvolio
- Mercutio
- Paris
- Capulet
- Lady Capulet

Sample Interview Questions: (You may change up the questions as needed but all questions should revolve around the character's understanding of love and you must have 5 questions in total)

- 1) What are your thoughts on the marriage of *Romeo & Juliet*?
- 2) How would you describe the role of love in marriage today?
- 3) Who do you think should decide whom a person marries?
- 4) Do you think looks or personality are more important in a marriage?
- 5) What do you think will be the consequences of love between R&J?

Checklist for Success:

- Demonstrate an understanding of how a character from the text views love, especially the love and marriage between *Romeo and Juliet*.
- Use 3-5 pieces of evidence (quotes) from the text to support your character's thoughts.
- Explain how figurative language develops your understanding of a view of love
- Use Shakespearean language throughout.
- Be creative and have fun!

Language of Love Evidence Guide

Directions: Students will find quotes in the book that show various character's understanding of love. Students should look for all types of figurative language including simile, metaphor, hyperbole, irony, puns, personification, and more. This evidence guide will help students write a short essay showing a character's understanding of love.

Figurative Language about Love Quote from Text	Literal Meaning What does this quote mean?	What does this reveal about the character's understanding of love What is this saying about love?

Understanding of Love Writing Rubric

Criteria	4	3	2	1
<i>Establish Character and Point of View</i>	Clearly established and detailed character and point of view.	Student established a character and point of view.	Student somewhat established a character and point of view. More details are needed.	Student needs to establish a character and point of view for their writing piece.
<i>Understanding Content</i>	Student demonstrates a clear and defined understanding of the plays events, historical context, and knowledge of figurative language.	Student shows adequate understanding of the play, history and figurative language.	Student needs to include more references to the play, the history behind it and needs to explain figurative language further.	Student struggled to show any clear understanding of the play, the history, or figurative language
<i>Textual Evidence (Figurative Language)</i>	Student used 4-5 effective pieces of textual evidence/ figurative language in their writing piece.	Student used 3-4 adequate pieces of textual evidence/ figurative language in their writing piece.	Student used fewer than 3 pieces of textual evidence. Some improvement in evidence is needed.	Student used less than 2 pieces of textual evidence. Much improvement is needed.
<i>Conventions</i>	Few to no errors are present in the writing piece.	Some errors are present in the writing piece.	A good amount of errors are present in the writing piece. Proofreading and revision is needed.	Many errors are present throughout the writing piece. Much proofreading and revisions are needed.

Tragedy or Love Story Argumentative Essay

Guiding Questions:

What kind of a story is Romeo and Juliet? What is it truly about? Is Romeo & Juliet more of a story about tragedy or is it more of a love story?

Task:

Over the course of this module, you have analyzed love from a variety of different perspectives, situations, and even genres. You have considered love as scientific and psychological standpoint. Your task is to write an argument essay to argue whether Romeo and Juliet is about tragedy or if it is a love story. The purpose of this task is for you to craft an argument that asserts your evidence-based claim about whether Romeo and Juliet is a story about love or a story about tragedy.

Outline:

- ★ Paragraph 1: Introduction/Claim
- ★ Paragraph 2: Point #1 (Ethos, Pathos, Logos)
- ★ Paragraph 3: Point #2 (Ethos, Pathos, Logos)
- ★ Paragraph 4: Point #3 (Ethos, Pathos, Logos)
- ★ Paragraph 5: Counterclaim/Distinguishing Claims
- ★ Paragraph 6: Conclusion

To begin, first you will complete this chart to figure out what your claim will be. Your claim will be one of the following.

- *Romeo and Juliet* is a love story.
- *Romeo and Juliet* is a story about tragedy.

CLAIMS, REASONS, & EVIDENCE
ARGUMENT LOGICAL SUPPORT PROOF

A claim is your **ARGUMENT**. Claims are statements of belief that can be argued against. For instance, here is a claim:

Bob should be elected class president.

Why is this a claim? Because it is arguable – someone can disagree with it.

A reason is your **LOGICAL SUPPORT**. Reasons are statements of logic that support your statement or belief (i.e. your claim). For instance, here is a reason:

Bob should be elected class president because he's a natural leader.

Why is this a reason? Because it logically supports the claim and it makes the claim stronger – more difficult to disagree with.

Evidence is your **PROOF**. Evidence comes from sources, fieldwork, and research. It proves that your logical support (i.e. your reasons) is valid support for your statement or belief (i.e. your claim). For instance, here is some evidence:

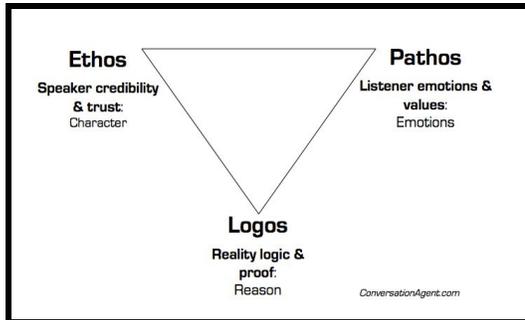
Bob should be elected class president because he's a natural leader. When we got lost in the Smoky Mountains on our class trip, Bob took control and navigated us back to civilization.

Why is this evidence? Because it proves the reason (i.e. Bob is a "natural leader") that supports the claim (i.e. "Bob should be elected class president"), and it makes the claim even more difficult for someone to disagree with.

<p>Ask these questions about CLAIMS:</p> <ul style="list-style-type: none">- is it arguable?- is it obvious?- is there a bias?- is there a specific agenda the writer is working towards?- is the claim general?	<p>Ask these questions about REASONS:</p> <ul style="list-style-type: none">- is it logical?- is it connected/ related?- is it a consequence of sound thinking?- is it fair minded & not biased?- is it tangible (it isn't purely conceptual & requiring the reader to assume certain knowledge they do not have)?- is it reasonable?- is it in support of the claim?	<p>Ask these questions about EVIDENCE:</p> <ul style="list-style-type: none">- is it relevant?- is it convincing?- is it specific?- is it general?- is it connected to the reason?
---	---	---

Ways to Be Persuasive: Ethos/Pathos/Logos

Explanation: When trying to persuade someone of something, you'll want to use Socrates' three methods of persuasion, Ethos, Pathos, and Logos. In this argumentative essay and in the upcoming debate, you will be asked to use these three methods of persuasion.



Ethos comes from the Greek word for character, a more modern translation is “image”. A speech with ethos in it is based on the reputation, values, credibility, and moral character of the author. The writer appeals to the reader’s sense of fairness and relies on statements that refer to fairness, morals, values, and ethics. If we believe someone is an authority on the topic and has a “good sense and good moral character,” we will be more likely to believe what that person says. The English words “ethical” and “ethics” are derived from this term.



Pathos comes from the Greek word for emotion. A speech with pathos in it is based on emotion; the goal is to use language or images that provoke an emotional response in the audience. Emotions such as anger, pity, fear, joy, and love can motivate people to believe or act in a certain way. In our society, many advertisements are pathos-driven (“You don’t have as many friends as you would like to have? Buy shampoo X, and you will be beautiful and popular!”). There are several words in English that have to do with feelings or emotions that are derived from this word, such as “pathetic” and “empathy”.

Logos comes from the Greek word for reason. A speech with logos in it is based on logic or reason, and ideas are presented in ways that most people find reasonable and convincing. Most scholarly or academic documents are logos-driven presenting statistics, facts, or reasons for believing their ideas or arguments are true. The English word “logic” is derived from this term.



Logos

Writing Thesis Statements/Claims

Question	
Possible Answer:	Possible Answer:
Evidence 1) 2) 3)	Evidence 1) 2) 3)
What is your claim after examining the evidence?	

Claims/Thesis Statements Continued...

Explanation:

What is a thesis statement?

- ★ A thesis statement is usually one sentence that tells the main point of your piece of writing-research paper, essay, etc.
- ★ The thesis statement is then "proven" throughout the paper with supporting evidence.
- ★ Should not include the words I, me, my, mine, we, the class, this paper, this paragraph.

We will be writing a three-pronged thesis statement. This is a sentence that includes two reasons to support the thesis.

Example of Three-Pronged Thesis Statements:

1. In school, students should wear school uniforms because they would help reduce discipline, they would help encourage school pride, and they would be cheaper than other clothing.
2. Zoos should be banned because animals need to remain in the wild, zoos can't offer animals natural experiences, and animals in zoos get sick and die.

Now you will write your thesis statement/claim for your Romeo & Juliet Argument paper using the following guided questions...

What kind of story is Romeo and Juliet? A love story or a tragedy?

Sentence Stems: Make your thesis statement more creative/exciting than these!!

- Romeo and Juliet is love story because _____, _____, and _____.
- Romeo and Juliet is a story about tragedy because _____, _____, and _____.

Writing Introduction Paragraphs (HITR)

Explanation: HITR is an acronym you can use to write introduction paragraphs. For this essay, you will need to have an introductory paragraph.

- ★ **H- Hook:** Rhetorical question, Relevant quote from book/other source, Fact or statistic, Description of initial response to the work
 - ★ **I- Introduce Topic, Important Information:** Pretend as though the person who is reading your paper has no clue about the book/author/topic/story.
 - ★ **T/C- Thesis/Claim:** state your essential idea or argument of the essay, this should include the three subtopics you'll be writing about, see lesson on Thesis Statements
 - ★ **R- Review** or transition to the first idea or reason to be discussed
-

Writing Body Paragraphs (REAF)

First, you should know the acronym, **REAF**

- ★ **R- Reason** (State a reason that supports your claim.)
 - ★ **E- Evidence** (Cite evidence for the reason, including necessary context.)
 - ★ **A- Elaboration** (Explain how the evidence relates to the reason)
 - ★ **F- Summarize** (Sum up the reason and evidence and finish the thought)
-

Writing Counterclaim Paragraphs (TIES)

Explanation: When you consider and acknowledge other claims, you strengthen your own argument! When students are writing an argumentative essay, they need to acknowledge the valid points of the opposing argument, otherwise writers sound narrow-minded and thereby less effective.

- ★ **T- Transition into opposition paragraph.** This is a totally different opinion than your own, so you need to lead your reader into the paragraph so they understand what's going on. Use one of these Sentence Stems.
 - Some may say that... but the truth is that...
 - My claim is ... but from a different perspective one could argue...
 - My claim is ... but those who disagree claim that...
 - On the other hand, one could claim that... which is different from my claim that...
 - One could claim that... but on the other hand my claim is ...
 - ★ **I- Introduce Background information and a detailed example (or even a quote, potentially) for the opposition's point of view.**- Why do people who have the opposite opinion feel this way? Give background information that leads into a specific example/quote from the text that supports what the opposition believes.
 - ★ **E- Explanation of why this point of view is wrong and why yours is right.** In order for your counterclaim paragraph to be very effective, you need to not only address what other people may believe, but also explain why they are **wrong** and you are **right**.
 - ★ **S- Summarize** (Sum up the counterclaim and evidence and finish the thought)
-

Writing Conclusions (REC)

- ★ **R - Rephrase Thesis/Claim-** Reword your thesis statement. You may want to start the rewording of your thesis with a signal word (thus, therefore, in short, as one can see, it is obvious then, and then).
- ★ **E - Explain Significance** (Discuss Importance)- Remind the reader of the three reasons you wrote. Tie all your reasons together. Then in 1-3 sentences, tell your reader the significance or importance of the ideas you have been analyzing and why they should believe you.
- ★ **C - Clincher**– try ending your paper with a short sentence that reinforces your argument. This last sentence should do one of two things:
 - It should either include some words from your attention-getter.
 - It should include most words from your title.

This provides your paper with a sense of closure, and identifies the end for you reader.

Exemplar Essay

Is *Pyramus and Thisbe* a Tragedy or a Comedy? Theseus, the duke in *A Midsummer Night's Dream*, has an important decision to make during his wedding celebration: what to watch. Of all the entertainment available for the evening, he picks the play *Pyramus and Thisbe* because it is advertised as “tragical mirth” (5.1.61). The idea that a play could be both sad and funny, tragic and comic, is intriguing to the duke because they are contradictory ideas, and he calls the idea of a funny tragedy “hot ice” and “wondrous strange snow” (5.1.63). What Theseus, and the audience, learns is that the play, while comically delivered, is truly a tragedy. *Pyramus and Thisbe* is a tragedy because in the action of the play, two young lovers are overwhelmed by outside pressures and commit suicide.

The first point that demonstrates *Pyramus and Thisbe* is a tragedy is that there are outside forces acting on the lovers. From the moment *Pyramus* appears onstage, it is clear that he faces opposition with regard to his relationship with his lover, *Thisbe*. Played by Snout the tinker, the wall separates the two lovers, who must whisper “through Wall’s chink” (5.1.141), or a small hole, to communicate. This kind of barrier between people in love can make it tough to develop a relationship; the couple cannot even kiss! As *Thisbe* says, “I kiss the wall’s hole, not your lips at all” (5.1.214). The wall

separates the lovers, and in that way it is just an obstacle, but it actually represents the reason for the lovers' separation, as Pyramus explains as he waits for Thisbe to appear: "And thou, O wall, O sweet, O lovely wall, / That stand'st between her father's ground and / mine," (5.1.183–185). Therefore, the real division between the two lovers is who owns the wall, Thisbe's father, and the fact that Pyramus cannot get past the wall to Thisbe's family's property. It is true that the play does not reveal any further details about the conflict between Thisbe's father and Pyramus, but it seems unlikely that Pyramus got along with Thisbe's father, since he was whispering to Thisbe through a hole in the wall. Furthermore, if Thisbe's father approved of the lovers' relationship, why would they have to meet face to face in secret? Pressure from outside forces, like a family member from an older generation, is one of the most common reasons for conflict in Shakespearean tragedies. For instance, *Romeo and Juliet* is the most famous example of two lovers who cannot wed because of their families. On a smaller scale, Pyramus and Thisbe experience these same pressures, and this separation and need for secrecy are what cause the couple to meet at "Ninus' tomb" (5.1.147) where they meet their end.

The second point that supports the conclusion that *Pyramus and Thisbe* is a tragedy is the ending of the play. Pyramus and Thisbe are two lovers whose ending is swift, tragic, and permanent. Their plan to meet away from anyone who would object to their union results in each taking his or her own life. Pyramus arrives immediately after Thisbe and finds a bloody piece of clothing. Pyramus exclaims, "lion vile hath here deflowered my dear" (5.1.307) as he mistakenly thinks Thisbe has been killed by an animal. It is then that the play takes a dramatic turn toward tragedy: Pyramus takes out his sword and kills himself, telling the audience "Now am I dead" (5.1.317). Thisbe returns to find her lover's dead body and chooses also to die by the sword (5.1.360–361). The play ends in death, a common trait among tragedies. This tragic ending of the play, a conclusion of death, is important because it eliminates any perception that *Pyramus and Thisbe* is a comedy.

There are those who would argue that *Pyramus and Thisbe* is not a tragedy but actually a comedy. The rehearsal and performance of the play are certainly humorous, and the players advertise the play as a comedy, yet this humor has to do with the inexperience and skill of the actors involved and not with the play's content. Within *A Midsummer Night's Dream*, the play is acted by a group of "[h]ard-handed men that work in Athens" (5.1.76) who have never acted before. Their lack of training makes the way the play is performed funny. For instance, when the lion enters onstage, he explains to the audience he is not actually a lion, "Then know that I, as Snug the joiner, am / A lion fell, nor else no lion's dam" (5.1.237–238). This is funny because the audience is supposed to believe he is a lion, and he breaks character to explain to the audience. Another example of this humor is when Bottom, playing Pyramus, mistakes

his lines. He tells Thisbe to meet him at “Ninny’s tomb” (V.i.215) instead of Ninus’ tomb, a mistake that is funny because a ninny is a foolish or silly person. Bottom also refers to the play as a comedy when he says, “There are things in this comedy of Pyramus / and Thisbe that will never please” (3.1.9–10). However, the mistakes of the actors and their (mis)understanding of the play do not change what happens in the play itself. In a Shakespearean comedy, there is a positive end to the conflict. Characters often get married or there is a plan for marriage. The characters certainly do not die at the end. Instead, as in the case of *A Midsummer Night’s Dream*, the lovers overcome their obstacles and get married. The performance of *Pyramus and Thisbe* may be extremely silly and poorly acted, but this does not make the play a comedy.

In conclusion, the play of *Pyramus and Thisbe* is a struggle for love that does not end well. Both lovers must keep their relationship a secret from Thisbe’s father, and the result of this oppression leads to their deaths, common features of a Shakespearean tragedy. Theseus is pleased with his choice, understanding the tragedy of the play and stating it was “notably discharged” (5.1.377–378), meaning the actors performed their tragedy to the best of their ability. As the duke well knows, there is nothing funny about two people dying for love, and *Pyramus and Thisbe* is no exception.

Argument Essay Outline

Paragraph 1: Introduction/Claim

H

I

T

R

Paragraph 2: Point # 1

C

R

E

E

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Paragraph 3: Point #2

C

R

E

E

S

Paragraph 4: Point #3

C

R

E

E

S

Paragraph 5: *Counterclaim*

T

I

E

S

Paragraph 6: Conclusion

R

E

C

Checklist for Success:

Be sure to include all of the following in your response:

- Assert and develop an evidence-based claim.
- Develop your evidence-based claim with reasons.
- Support your reasons with well-chosen and well-organized evidence.
- Support the overall sequence of the argument by elaborating on evidence.
- Use transitions to connect reasons to claims, evidence to reasons, and elaboration to evidence.
- Distinguish between your claim and an alternate or opposing claim, using appropriate transitions.
- Conclude the essay by summing up the argument with clear and direct language.
- Maintain a formal style.
- Use appropriate grammar. Use appropriate punctuation and capitalization.
- Spell correctly.

Argumentative Essay Rubric

Criteria/Score	4	3	2	1
Structure	Responds thoroughly to all elements of prompt, Introduces prompt clearly and thoroughly, acknowledging and distinguishing counterclaim(s) Organizes reasons and evidence clearly and logically, Provides a strong conclusion that follows from, supports, and expands on the focus.	Responds to all elements of prompt, Maintains focus by arguing in support of claim throughout piece with occasional minor departures Introduces claim clearly, acknowledging counterclaim(s) Organizes reasons and evidence clearly and mostly logically, Provides a conclusion that follows from and supports the focus.	Responds to some elements of prompt Often departs from focus on claim; may at times argue in support of alternate/opposing claims Introduces claim in an incomplete or unclear way, Organizes reasons and evidence inconsistently, Provides a conclusion that is incomplete or may not follow from the focus	Does not respond to prompt; off-topic Piece lacks focus on claim or argues in support of alternate/opposing claims Does not introduce claim, Reasons and evidence are disorganized, Does not provide a conclusion
Development	Supports claim with clear, logical reasons and well-chosen, relevant, and accurate evidence from text(s), Elaborates upon evidence thoroughly and insightfully	Supports claim with clear, logical reasons and relevant, accurate evidence from text(s), Elaborates upon evidence	Supports claim with unclear reasons and evidence from texts(s) that is occasionally irrelevant or inaccurate Elaborates upon evidence vaguely or superficially	Does not support claim with reasons; lacks relevant, accurate evidence from text(s) Does not elaborate upon evidence
Conventions	Shows strong command of grammar, mechanics, spelling, and usage; errors are minor and few	Shows consistent command of grammar, mechanics, spelling, and usage; occasional errors do not significantly interfere with meaning	Shows inconsistent command of grammar, mechanics, spelling, and usage; some errors interfere with meaning	Does not show command of grammar, mechanics, spelling, and usage; errors significantly interfere with overall meaning and writing is difficult to follow

Who is to blame for the deaths of Romeo and Juliet? Debate

Explanation: Students will prepare for and participate for a group debate on the topic “Who is to blame for the deaths of Romeo and Juliet?” Students will be put into groups and will be given one of the following character(s) and will prepare an argument to blame one of the following characters for the couple’s deaths.

- ★ The Friars: Friar Laurence and Friar John
- ★ The Lovers: Romeo and Juliet
- ★ The Parents: Montague and Capulet Families
- ★ The Cousins: Benvolio & Tybalt
- ★ The Others: Nurse, Mercutio, Paris, Balthasar

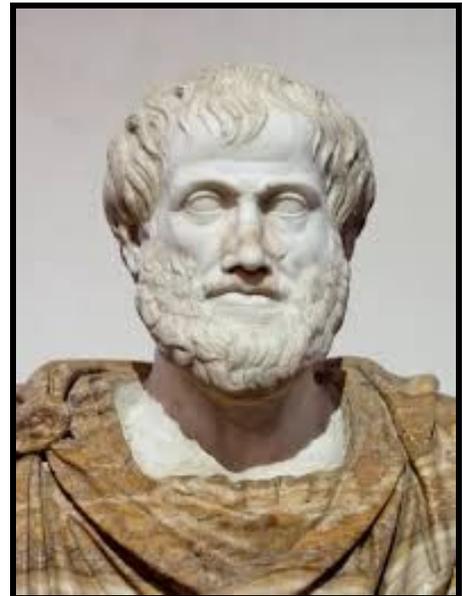
Student groups will practice their debate and then will participate in an actual debate discussion format in front of guest judges! Judges will evaluate each team’s argument.

Key Terms/Ideas for Argumentation & Persuasive Techniques

Aristotle (384 BC)

Aristotle was a Greek philosopher and scientist who was known as a master of many areas of knowledge. He divided the means of persuasion into three categories listed below: Ethos, Pathos and Logos.

- **Audience**-those who will hear an argument; more generally, those to whom a communication is addressed.
- **Argument**- A set of reasons given with the aim of persuading an audience.
- **Claim**-Your basic belief about a particular topic, issue, event, or idea
- **Reasons**- The explanation for the claim.
- **Evidence/Support**- Quotes, facts, statistics used to support your point.
- **Counterclaim**- A solid and reasonable argument that opposes or disagrees with your claim
- **Rebuttal**- A written or verbal response to a counterclaim. The object of the rebuttal is to take into account the ideas presented in the counterclaim and explain why they aren’t persuasive enough, valid enough, or important enough to outweigh your own claim. Fight back against the counterclaim!
- **Refute**- Argue against a position or prove it to be wrong
- **Qualify**- A “partly-agree” stance in which you agree (in part) with another person’s argument or position but also disagree with part of it.
- **Fallacy**- a mistaken belief, especially one based on unsound argument.
- **Ethos**- the qualities of character, intelligence, and goodwill in an argument that contribute to an audience’s acceptance of the claim.
- **Pathos**- a quality that evokes pity or sadness.
- **Logos**- persuasion by the use of reasoning.



1st Stage: Planning the Debate

Directions: In groups, students will be given one of the above groups of characters to blame for the death of Romeo and Juliet. Next, groups will fill out the following planning sheet and come up with evidence for their argument. Groups must have at least 3 reasons with 3 pieces of evidence (quotes) to support their argument. Groups are also expected to explain their evidence with details. Groups will also provide a counterclaim with evidence and a concluding statement. The goal is to be the most persuasive and to win the debate. Complete the following planning sheet with your group and determine who will be speaking for each part of the debate. Each group member is required to speak during the debate.

Planning Sheet:

1. Opening Statement (Your Argument): *We are arguing that the one responsible for the death of Romeo and Juliet is _____ because of the following 3 reasons. These reasons include...*

(Person Speaking: _____)

2. Reason #1: *The first reason why _____ is to blame for the death of Romeo and Juliet is because...*

(Person Speaking: _____)

3. Evidence #1: *The evidence that supports this is...*

(Person Speaking: _____)

4. Explanation #1: *This evidence means that...*

(Person Speaking: _____)

5. Reason #2: *The second reason why _____ is to blame for the death of Romeo and Juliet is because...*

(Person Speaking: _____)

6. Evidence #2: *The evidence that supports this is...*

(Person Speaking:)

7. Explanation #2: *This evidence means that...*

(Person Speaking:)

8. Reason #3: *The third reason why _____ is to blame for the death of Romeo and Juliet is because...*

(Person Speaking:)

9. Evidence #3: *The evidence that supports this is...*

(Person Speaking:)

10. Explanation #3: *This evidence means that...*

(Person Speaking:)

11. Counterclaim: *Some may say that _____ is to blame for the death of Romeo and Juliet because ... but the truth is that _____ is to blame for the death of Romeo and Juliet because... (Evidence- Quote) (You may want to create a counterclaim for all of the groups!)*

(Person Speaking:)

11. Concluding Statement:

(Person Speaking:)

2nd Stage: Implementing Debate

Everyone will come together for the second part of the debate. We will follow this format for our whole class debate. Judges will evaluate how well the group argues their case.

Debate Order:

Group 1 Opening Statement

Group 2 Opening Statement

Group 3 Opening Statement

**Group 4 Opening Statement*

**Group 5 Opening Statement*

Group 1: 1st Reason/Evidence/Explanation

Group 2: 1st Reason/Evidence/Explanation

Group 3: 1st Reason/Evidence/Explanation

**Group 4: 1st Reason/Evidence/Explanation*

**Group 5: 1st Reason/Evidence/Explanation*

****Rebuttal**

Group 1: 2nd Reason/Evidence/Explanation

Group 2: 2nd Reason/Evidence/Explanation

Group 3: 2nd Reason/Evidence/Explanation

**Group 4: 2nd Reason/Evidence/Explanation*

**Group 5: 2nd Reason/Evidence/Explanation*

****Rebuttal**

Group 1: 3rd Reason/Evidence/Explanation

Group 2: 3rd Reason/Evidence/Explanation

Group 3: 3rd Reason/Evidence/Explanation

**Group 4: 3rd Reason/Evidence/Explanation*

**Group 5: 3rd Reason/Evidence/Explanation*

****Rebuttal**

Group 1: Counterclaim

Group 2: Counterclaim

Group 3: Counterclaim

**Group 4: Counterclaim*

**Group 5: Counterclaim*

****Rebuttal**

Group 1: Concluding Statement

Group 2: Concluding Statement

Group 3: Concluding Statement

**Group 4: Concluding Statement*

**Group 5: Concluding Statement*

After the debate, chosen judges will evaluate the groups using the attached rubric. One group will be chosen as the winner of the debate. All groups will get a prize and the winning group will get bragging rights!

Debate Rubric

Group Name: _____

Criteria	4 A	3 B	2 C	1 D/F
Opening Statement	Opening statement gives a clear definition of the argument and introduces the argument effectively for the audience.	Opening statement gives an adequate introduction to the argument.	Opening statement may be lacking in its introduction to the argument.	Opening statement is weak and does not introduce the argument effectively.
Reason 1/ Evidence/ Explanation	Reason 1 makes a clear claim about the argument, provides effective evidence and explains the evidence thoroughly.	Reason 1 makes a claim, provides evidence and explains the evidence effectively.	Reason 1 makes a claim, provides evidence and explains the evidence but may be lacking in clarity or effectiveness.	Reason 1 is lacking in either a claim, evidence or explanation. One of these aspects may be missing altogether.
Reason 2/ Evidence/ Explanation	Reason 2 makes a clear claim about the argument, provides effective evidence and explains the evidence thoroughly.	Reason 2 makes a claim, provides evidence and explains the evidence effectively.	Reason 2 makes a claim, provides evidence and explains the evidence but may be lacking in clarity or effectiveness.	Reason 2 is lacking in either a claim, evidence or explanation. One of these aspects may be missing altogether.
Reason 3/ Evidence/ Explanation	Reason 3 makes a clear claim about the argument, provides effective evidence and explains the evidence thoroughly.	Reason 3 makes a claim, provides evidence and explains the evidence effectively.	Reason 3 makes a claim, provides evidence and explains the evidence but may be lacking in clarity or effectiveness.	Reason 3 is lacking in either a claim, evidence or explanation. One of these aspects may be missing altogether.
Counterclaim	Counterclaim is done very effectively, includes all parts and tactfully refutes the other group's argument.	Counterclaim is given and refutes the other group's argument successfully.	Counterclaim is given but may be lacking in some aspects.	Counterclaim is lacking in evidence and did not refute the other group's argument effectively.
Concluding Statement	Concluding statement effectively sums up the argument.	Concluding statement provides a sufficient ending to the argument.	Concluding statement provides an ending to the argument.	Concluding statement may be lacking in some respects.
Rebuttals	Group participated in all of the rebuttal sessions offering up well thought out rebuttals and evidence.	Group participated in most of the rebuttal sessions offering up adequate rebuttals and evidence.	Group participated in some of the rebuttal sessions offering up some rebuttals.	Group participation in rebuttal sessions was lacking, did not offer up rebuttals.

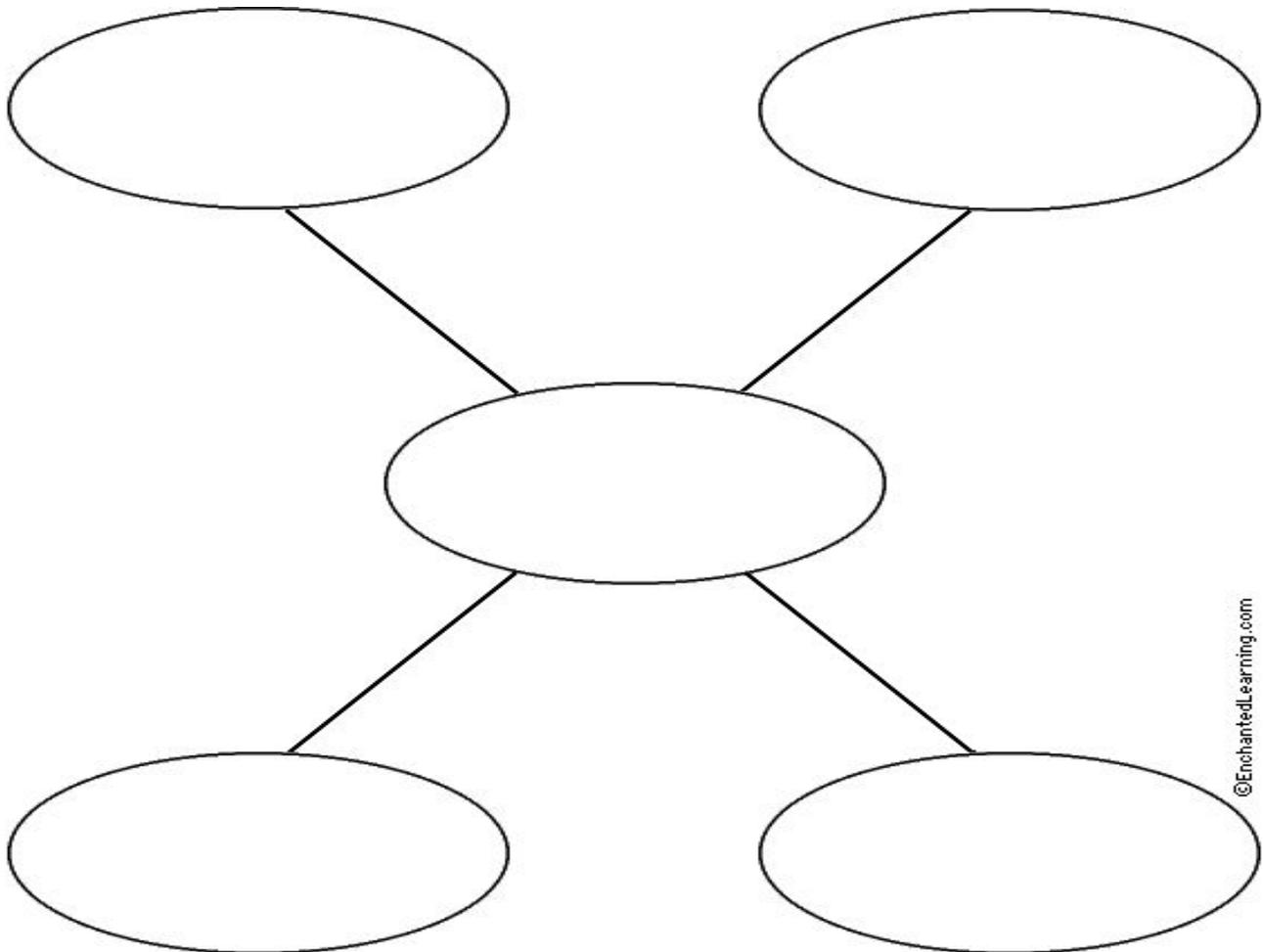
Team Score: _____

Extra Credit “Honors” Assignment for *Romeo and Juliet*

For this extra credit assignment, students will have a choice of either reading *West Side Story* (if they want to challenge themselves fully) or watching a movie/film that is related to *Romeo and Juliet*. All students will be writing a short comparison writing piece between various versions of the play during this unit including the 1968 movie version, the 1996 movie version and the play itself. Honors students will compare these three versions and also an additional version from one of the books/films below (4 versions of the play). Choose one of the books/movies below to read/watch or come up with one on your own and get it approved. Fill out one of the graphic organizers below with notes and compare/contrast the different versions of the play. You must have parental permission to view movies over PG 13. All options below are PG 13 or below. You are responsible for getting your own movies.

Options:

- *West Side Story* (you may borrow a copy and read this or watch the movie)
- *Romeo and Juliet* (2013 Version)
- *Gnomeo and Juliet*
- *Twilight*
- *Save the Last Dance*
- *Titanic*
- *The Lion King II: Simba’s Pride*
- *Warm Bodies*
- *Letters to Juliet*
- Come up with one that relates and get it approved by Settles



Short Comparison Writing Piece

Explanation:

We will watch the modernized 1996 movie version of *Romeo and Juliet* by director Baz Luhrmann as well as the older, more traditional version of the play, the 1968 Zeffirelli movie. Students will write a short writing piece comparing the play to each of the movie versions. Students will fill out a venn diagram or graphic organizer to help plan out their writing pieces. Students will be given a length of time to write this comparison piece in class. You should focus on quality and structure over the length of the writing. Students will structure this writing piece on their own and will come up with an organization that makes sense for them. Please see the requirements below. Use time wisely and if students need to finish on their own time, they will have to do this too.

Citation Format:

You must use at least 1 quote in your essay along with other examples from the text/movies. In all, you should use at least 3 quotes/examples.

Actual Quote:

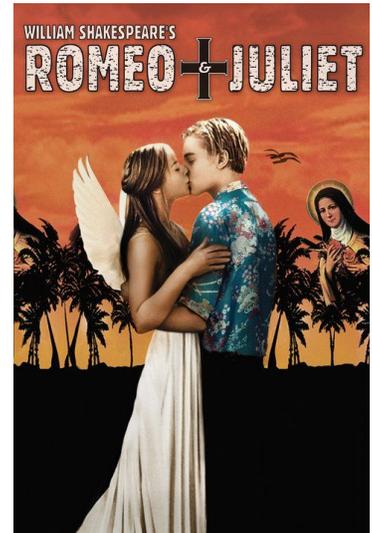
"Thy drugs are quick," (5.1. 22-23)= Act 5, Scene 1, Page #s You don't have to include Shakespeare or the play name since we are just writing about one text.

Example from Movie/Text:

In the Luhrmann version of *Romeo and Juliet*, the Director features the Capulet and Montague characters in different colors and costumes than in the Zeffirelli version.

Requirements:

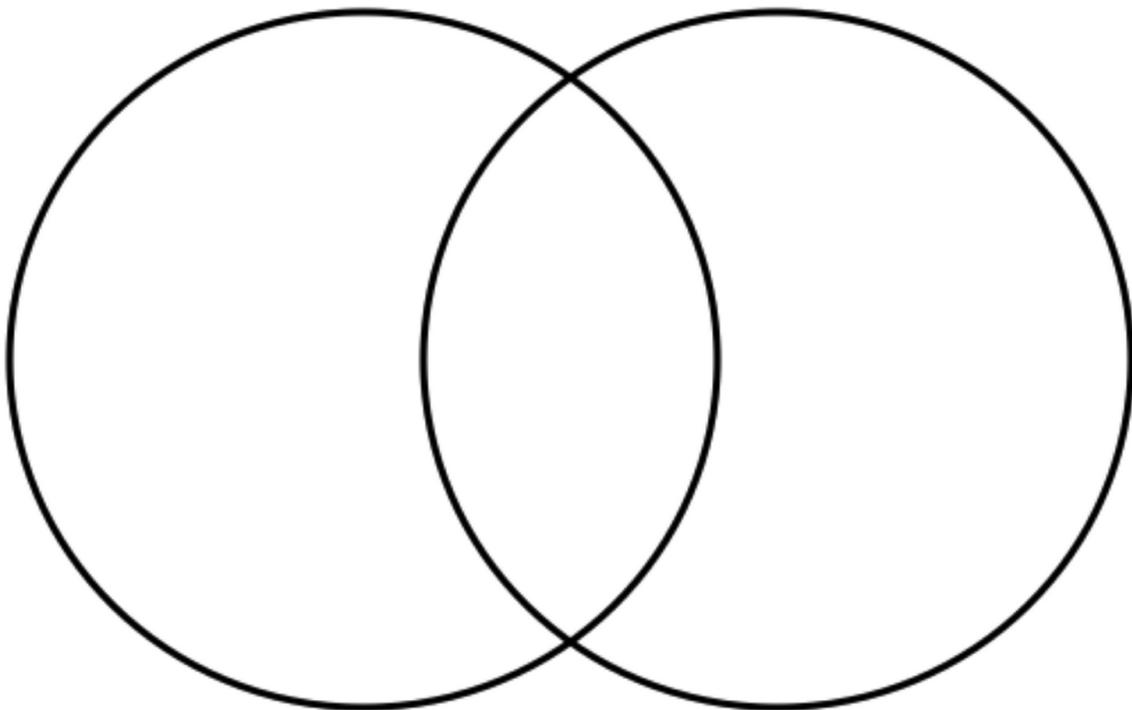
- Come up with an organization below using the plan/outline space, you need to create an outline that works for you. Your essay should be at least 3 paragraphs or 1 single spaced page long.
- Include some type of Introduction with Hook, Thesis
- Body Paragraphs (No Min/Max) about prompt below
- Don't use "I, my, me, mine" Make it sound like a formal review!
- Include some type of Conclusion with Concluding Statement, Wrap it all up
- Use Transitions <http://essaytransitionwords.org/compare-and-contrast/> or use other sites
- Use of Directors names/years of release
- 2 Cited Quotes and at least 2 examples from the play/movies
- Pass in Movie Notes, Plan/Outline and Writing Piece

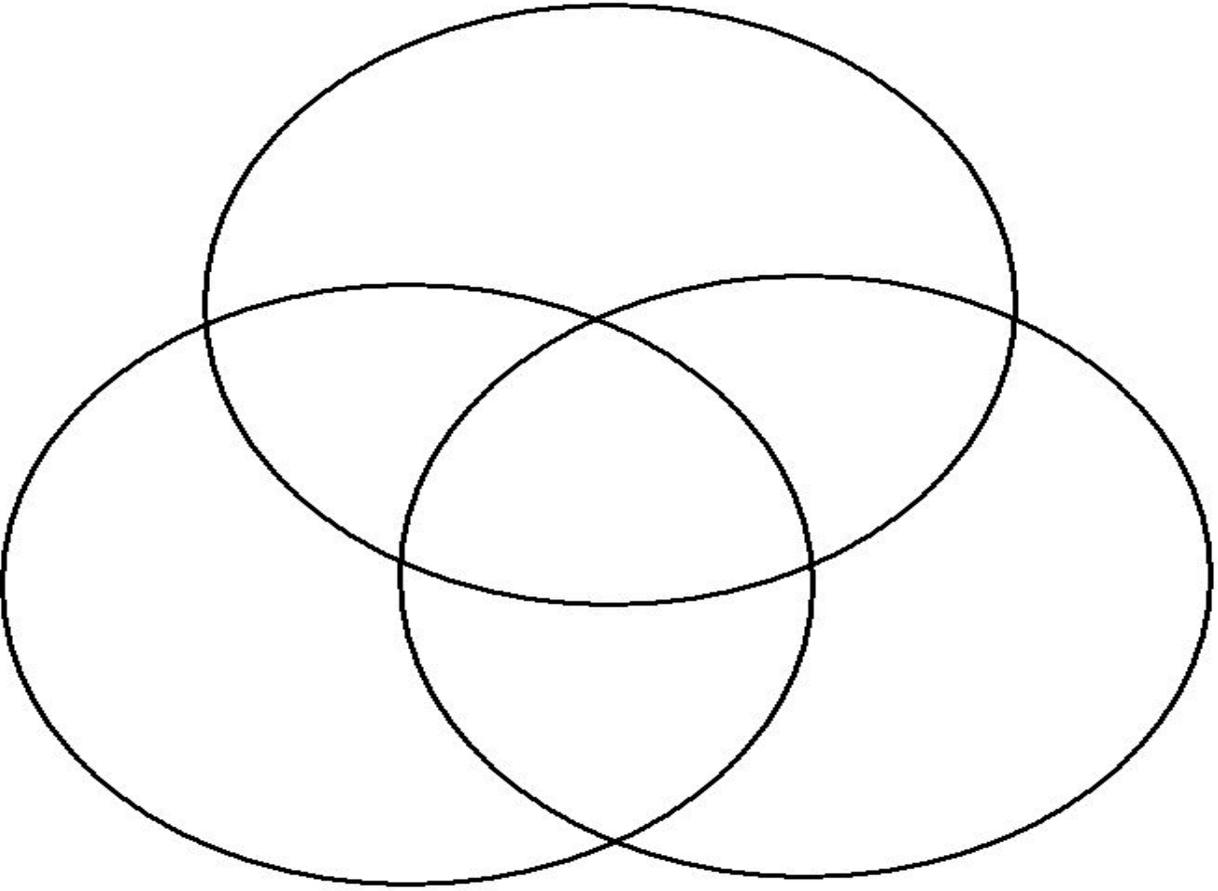


Writing Prompt (Questions can be reordered by student preference):

- *Give a description of each of the different movies and the play. What is each movie versions like? Give some director information.*
- *How did the movies and the play relate to one another? What was similar between the movies and the play? What was different between the movies and the play?*
- *What artistic decisions did the different directors make? Why might the directors have made these decisions?*
- *Were there any aspects of the movies that were better than the play or vise versa? What was memorable about the play or movies?*
- *Is there anything that you would have imagined differently than how it was shown in the movies? Which version did you like best? Which version do you believe portrayed the best story? Which version portrayed the conflict best?*

Venn Diagrams





Comparison Writing Piece Rubric

CATEGORY	4	3	2	1
Purpose & Supporting Details	The paper compares and contrasts items clearly. The paper points to specific examples to illustrate the comparison. The paper includes only the information relevant to the comparison.	The paper compares and contrasts items clearly, but the supporting information is general. The paper includes only the information relevant to the comparison.	The paper compares and contrasts items clearly, but the supporting information is incomplete. The paper may include information that is not relevant to the comparison.	The paper compares or contrasts, but does not include both. There is no supporting information or support is incomplete.
Organization & Structure	The paper breaks the information into whole-to-whole, similarities -to-differences, or point-by-point structure. It follows a consistent order when discussing the comparison.	The paper breaks the information into whole-to-whole, similarities -to-differences, or point-by-point structure but does not follow a consistent order when discussing the comparison.	The paper breaks the information into whole-to-whole, similarities -to-differences, or point-by-point structure, but some information is in the wrong section. Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Transitions	The paper moves smoothly from one idea to the next. The paper uses comparison and contrast transition words to show relationships between ideas. The paper uses a variety of sentence structures and transitions.	The paper moves from one idea to the next, but there is little variety. The paper uses comparison and contrast transition words to show relationships between ideas.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
Grammar & Spelling (Conventions)	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content.

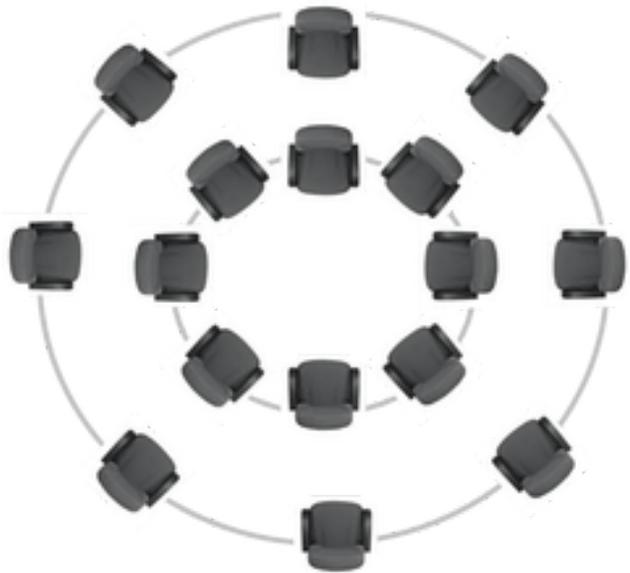
Socratic Seminar

Directions: For the Dynamics of Love & Relationships unit, we will have another Socratic Seminar discussion format. We will prepare for the discussion and go over how this discussion format works. Below you will find the Socratic Seminar participation packet, which includes all expectations and rules for the discussion as well as the observation sheet for the outside circle. Students will receive a DTQ packet for the discussion as well.

Socrates is a classical Greek philosopher who is known as one of the founders of Western philosophy. Socratic seminars are named for their embodiment of Socrates' belief in the power of asking questions, prize inquiry over information and discussion over debate.

Socratic Seminar Texts & Topics to Discuss:

- ★ **Play:**
 - Romeo & Juliet by William Shakespeare
- ★ **Informational Articles:**
 - *In the Brain, Romantic Love Is Basically an Addiction* By Helen Fisher
 - *What is Love? Five Theories on the Greatest Emotion of All* By Jim Al-Khalili, Philippa Perry, Julian Baggini, Jojo Moyes, Catherine Wybourne
- ★ **Paintings:**
 - The Arnolfini Portrait by Jan van Eyck
 - The Birthday by Marc Chagall
- ★ **Short Story:**
 - "EPICAC" by Kurt Vonnegut
- ★ **Films/Videos:**
 - 1968 Franco Zeffirelli Version
 - 1996 Baz Luhrmann Version
 - Joke Videos/Reduced Shakespeare
 - Flipped Lesson Videos



DTQ Packet for Socratic Seminar

Directions: Here are the questions that will be discussed in the Socratic Seminar. Students are also asked to add their own questions to the packets.

Unit Questions:

1. What is love? What defines the experience of love?
2. Why is love complicated? What makes it complicated? Is all fair in love?
3. Is love dependent on the imagination? Is love real? How can we know if love is real or not?
4. Do people experience love in the same way or is it different for each individual person?

Romeo & Juliet:

1. Who are the characters in Romeo and Juliet? What are the characters in Romeo and Juliet like? Describe the relationships between the characters.
2. What are the central ideas of Romeo and Juliet?
3. How do characters in Romeo and Juliet understand love? How does Romeo and Juliet help you understand the complexities of love?
4. Is the love between Romeo and Juliet real? What factors impact their love for one another?
5. What role does conflict play in the play? What role does the feud play?

6. Explain the role of irony in the play, situational, verbal and dramatic irony.
7. How would the situation be different if it was set in present, and why?
8. How would the the deliverance of the story have been different if it was written as a book instead of a play?
9. How does the character of Paris impact the story? Use specific examples/events from the text.
10. What do you believe Shakespeare's intentions were in writing the play?
11. Do you think it is a love story or a tragedy?
12. What foreshadowing did you see throughout the book?

Historical Background/Class Presentations:

1. What was the Elizabethan era like?
2. What did you learn about the Elizabethan era from from this unit?

Paintings:

1. What meaning did you get out of the two paintings?
2. How do these paintings relate to the unit topic?

3. What similarities and differences do you notice between these paintings' depictions of the experiences of love?

Informational Articles:

1. What meaning did you get out of the two articles?
2. How do the different two articles speak to love?

EPICAC:

1. What is the short story about?
2. How does EPICAC build my knowledge of the complexities of love?
3. Is EPICAC responsible for his actions?
4. How does EPICAC relate to Romeo and Juliet and other stories about love?

Films & Videos:

1. What did you learn from the flipped lesson videos?
2. What did you think of the 1968 Franco Zefirelli clips of Romeo and Juliet?
3. What did you think of the 1996 Baz Luhrmann movie Romeo & Juliet?
4. What similarities and differences did you find between the various versions of the story?

Socratic Seminar Participation Packet

Goal: Your goal during this activity is to speak as much as possible about the DTQs, topics and texts. In order to get credit for this activity, you need to PARTICIPATE in both the inside and the outside circles. Please speak at least 3 times in the inner circle.

Process of Socratic Seminar:

1. Prepare for the Socratic Seminar before participating in the discussion.
2. The Socratic Seminar will be fully explained and all resources will be reviewed.
3. The teacher will select a Discussion Leader to lead the Socratic Seminar.
4. The Inner circle will discuss questions in the DTQ Packet for around 15 minutes.
5. The Outer circle will listen and take notes on the Observation Sheet and be silent.
6. After the allotted time, I will say it is time for the circles to switch.
7. The new inner circle will discuss the DTQs for around 15 minutes as the outer circle is again silent and taking notes.
8. After, we will have a debrief session in which anyone who would like more participation points can review what was said/how it was said in the discussion.
9. Lastly, students will reflect about the discussion with their groups.

Expectations:

- Everyone must speak during the inner circle and it is optional to speak during the review session after the seminar for additional points.
- No need to raise your hand, take turns speaking.
- Speak loudly and clearly. Think out your ideas before you say them.
- The outer circle must be SILENT when the inner circle is speaking. The outer circle will be taking notes during the session.
- Discussion Leaders need to keep the conversation going. The teacher will not be involved in the conversation. As the Discussion Leaders, you will ask questions when the conversation lags but also need to answer questions.
- Talk to each other not just the Discussion Leader.
- Respect each other's opinions.
- Stick to the topics and texts at hand.

Journal Reflection Prompt:

What did you think of the Socratic Seminar? Did you feel prepared enough for the seminar? What went well? What did not go well? What could you improve on for another discussion format? What did you like/dislike about the seminar? Reflect on the experience of participating in this activity.

Language Frames and Question Stems

Students sometimes have trouble with participating in class discussions. You may use these language frames and question stems to help you get your discussions going, keep them going or to end the conversation.

Problems you may come across in discussions:

How to Get Started/Awkward Silence

I believe...

I notice...

On page ___ it says...

I see a connection to...

Do you think...

Why do you think...

Including Everyone

To build on what ___ said...

_____, what do you think?

I agree/disagree with what _____ said because

Clearing Up Confusion

I don't understand...

So, are you saying...

What about...

What do you mean by...

Maybe this means...

Finishing Up

Can we all agree that...

I used to think _____, but now I think...

What were the key points of this conversation?

What did we talk about?

Question Stems

(Use these to help come up with questions, you are not required to use these)

What do you think about...?

How do you feel about...?

Can you explain why...?

What do you think would happen if...?

What is the difference between...?

How are ___ and ___ similar?

How is ___ related to ___?

What did you learn about...?

What is a quote that supports _____ and how?

Why do you think the author/the character ___?

Outer Circle Observation Sheet

It is important that you fill out the following sheet while observing the conversation. This sheet is a part of your grade for the Socratic Seminar. Please record who spoke, who used quotes and anything that was said that was interesting or well-said as well as other notes on the conversation. (You do not need to state who said each note.)

Who spoke? (List names)

Who used quotes? (List names)

Note **what** was said and *how* it was said.

Speaking and Listening Goal-Setting and Self-Assessment

Directions: Use this tool to set a goal for and assess your participation in the Socratic Seminar.

Before the Discussion: Set a Goal My goal for this discussion is to:

After the Discussion: Self-Assess: Grade yourself on a 4-1 scale based on the following:

Criteria:	4-1 Scale
I came prepared for the discussion.	
I responded to questions.	
I made relevant observations.	
I acknowledged and built on others' ideas.	
I listened carefully.	
I brought the discussion back on topic as needed.	
I agreed and disagreed respectfully. I disagreed with the statement, not the person.	
I did not interrupt.	
I used a polite tone of voice.	
I used appropriate, formal, academic language. I used vocabulary that I learned in this module.	

I met my goal for this discussion. YES / NO

Explain:

My goal for the next discussion is to:

Socratic Seminar Rubric

Lessons 7, 18, 24, 30: Speaking and Listening Rubric

Grade 7 Speaking and Listening Grade-Level Rubric				
	4 (Exceeds expectations)	3 (Meets expectations)	2 (Partially meets expectations)	1 (Does not yet meet expectations)
Structure	<ul style="list-style-type: none"> Poses probing questions that elicit elaboration Responds to questions with relevant and coherent observations and ideas Requests elaboration to further understanding Organizes relevant and related information to strong effect Effectively analyzes information and connects it to the topic of discussion 	<ul style="list-style-type: none"> Poses questions that elicit elaboration Responds to questions with relevant observations Requests more information to clear up confusion Organizes relevant and related information Analyzes information and connects it to the topic of discussion 	<ul style="list-style-type: none"> Poses clarifying questions Responds to clarifying questions Sometimes requests more information Sometimes connects information Interprets information and connects it to the topic of study 	<ul style="list-style-type: none"> Does not yet pose questions Does not yet respond to questions Does not request more information Does not connect information Does not yet present information connected to the topic of study
Development	<ul style="list-style-type: none"> Coherently and effectively presents claims and findings emphasizing salient points Prepares thoroughly in advance for discussions and draws extensively on evidence from that preparation Logically and strategically orders contributions Effectively and strategically evaluates the soundness of others' reasoning Effectively reflects on and modifies own views in response to new, stronger ideas 	<ul style="list-style-type: none"> Coherently presents claims and findings emphasizing salient points Prepares in advance for discussions and draws on evidence from that preparation Logically orders contributions Evaluates the soundness of others' reasoning Modifies own views in response to new, stronger ideas 	<ul style="list-style-type: none"> Presents claims and findings using pertinent descriptions, facts, and details Prepares in advance for discussions Responds with some attention to logic Responds to others' reasoning Acknowledges new ideas 	<ul style="list-style-type: none"> Does not yet present claims Does not prepare for discussions Does not yet use logic Does not yet respond to others' reasoning Does not yet acknowledge new ideas
Style	<ul style="list-style-type: none"> Uses a variety of multi-media components to strengthen spoken descriptions Chooses precise and meaningful words to express ideas and feelings clearly Optimally adapts inflection, tone, and nonverbal expression to audience and purpose Effectively varies formality of speech to context 	<ul style="list-style-type: none"> Uses multimedia components to add detail to spoken descriptions Chooses strong words to express ideas and feelings clearly Adapts inflection, tone, and nonverbal expression to audience and purpose Varies formality of speech to context 	<ul style="list-style-type: none"> Uses multimedia components when speaking Chooses words to express ideas and feelings Adapts inflection, tone, or nonverbal expression to audience or purpose Speaks formally in academic conversations 	<ul style="list-style-type: none"> Does not use compound or complex sentences Uses limited vocabulary inappropriate to the content