

Romeo and Juliet Unit Resources

Student Resource	Location
Section 1: Lessons 1-4	
Text: <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare	Purchased text
Lesson handouts	Pages 2 – 9
Section 2: Lessons 5-9	
Text: <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare	Purchased text
Text: “The Teen Brain: Still Under Construction” from the National Institute of Mental Health	Pages 14 – 18
Lesson handouts	Pages 10 – 22
Section 3: Lessons 10-16	
Text: <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare	Purchased text
Text: “Teenage Brains are Malleable and Vulnerable, Researchers Say” from NPR	Pages 34 – 35
Lesson handouts	Pages 23 – 36
Section 4: Lessons 17-21	
Text: <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare	Purchased text
Lesson handouts	Pages 37 – 44
Section 5: Lessons 17-20	
Text: <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare	Purchased text
Text: “A Poison Tree” by William Blake	Page 45
Lesson handouts	Pages 46 – 48
Section 6: Lessons 21-25 (Practice Cold Read Task)	
Text: <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare	Purchased text
Section 7: Lessons 26-33 (Culminating Writing Task)	
Text: <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare	Purchased text
Lesson handouts	Pages 57 – 68
Section 8: Lessons 34-40 (Extension Task)	
Text: <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare	Purchased text
Text: “Understanding the Mysterious Teenage Brain” from NPR	
Lesson handouts	Pages 69 – 80
Section 9: Lessons 40-42 (Cold-Read Task)	

The Prologue, *Romeo and Juliet*

Listen as your teacher reads the Prologue of *The Tragedy of Romeo and Juliet*. Then create a written objective summary of the text.

- [1] 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.
- [5] 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,
- [10] 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.

Write a brief **objective** summary of the excerpt for Draft 1 below. (You will have a chance to revise this summary later for Draft 2).

Draft 1:

Draft 2:

With a partner, use the annotation guide below to add notes to the Prologue.

- [1] 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.
- [5] 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,
- [10] 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.

Annotation Guide

Step 1: Use a dictionary to choose a synonym for the underlined words. Write the synonym above each word, and make sure that you are using the appropriate part of speech. One partner should then read the new “translation” aloud.

Step 2: Annotate directly on the text for details. Consider the following questions:

- **Who** are the characters?
- **Where** is this story taking place? What is the setting?
- **When** does the action take place?
- **What** seems to be the conflict?
- **Why** is there a conflict? Is there any background information?

Step 3: Determine the meanings of words and phrases with figurative or connotative meanings. What patterns emerge? Highlight these patterns, and note the effects of these words and phrases.

After annotating the text, read over and revise your original objective summary on page two of the handout. Write your revised Draft 2 on page two of the handout.

How do the words, phrases, and clauses affect the tone of the Prologue? Based on the tone, what is your initial understanding of the play?

Syntax Activity

two households

both alike in dignity

in fair Verona

where we lay

our scene

from ancient grudge

break to new munity

where civil blood

make civil hands unclean

Tone Words¹

Tone is the speaker's attitude toward the subject of a text and is revealed through the author's word choice, organization, choice of detail, and sentence structure. The tone of a text impacts meaning. Your understanding of the text, how you feel about the text, and how the text impacts you are all related to the tone.

The following are sample tone words, which can be used to describe the tone of a text.

Positive Tone	Neutral Tone	Negative Tone
<ul style="list-style-type: none">• Eager, zealous• Imaginative, fanciful, whimsical	<ul style="list-style-type: none">• Conversational, informal• Matter-of-fact• Reflective	<ul style="list-style-type: none">• Accusatory, pointed• Cynical, bitter, biting, sharp• Satirical, critical

¹ Adapted from

http://www.mhasd.k12.wi.us/cms/lib04/WI01001388/Centricity/Domain/123/Huge_list_of_tone_words_with_definitions.pdf

<ul style="list-style-type: none"> • Humorous, playful, comical • Respectful, admiring, approving • Sincere • Powerful, confident • Complimentary, proud • Calm, tranquil, peaceful • Sentimental, nostalgic, wistful • Excited, exuberant, exhilarated • Happy, joyful, giddy, contented 	<ul style="list-style-type: none"> • Impartial, objective, indifferent • Scholarly, instructive • Practical, pragmatic • Subdued, restrained, low-key • Serious, formal, solemn • Uncertain • Straightforward, direct, candid 	<ul style="list-style-type: none"> • Condescending, arrogant, haughty • Contemptuous, scornful • Sarcastic, ironic, mocking, wry • Silly, childish • Sad, depressed, melancholy • Angry, indignant, harsh • Fearful, panicked, anxious • Demanding, insistent, urgent • Skeptical, dubious, questioning • Pretentious, pompous
--	--	--

Characters and Motivations

As you read Act I, record the major characters, descriptions, actions, motivations, and key quotations.

Character Name	Character Description Character Traits	Actions and Motivations	Key Quotations that Reveal Character Traits
ROMEO			
JULIET			
NURSE			
Character Name	Character Description Character Traits	Actions and Motivations	Key Quotations that Reveal Character Traits

LADY CAPULET			
CAPULET			
MERCUTIO			
TYBALT			
BENVOLIO			
PARIS			

Different Artistic Mediums

Use the graphic organizer below to make notes about how the director portrays the characters in a film version of Act I. Pay careful attention to the language, the sound effects, the physical elements (such as costumes and scenery), and camera angles in the film.

SCENE DESCRIPTION:

Film Elements	Your Observations (The 1996 Baz Luhrmann Version)
Language	
Sound Effects	
Physical Elements	
Camera Angles	

Dialectical Journal for Act I

Motif	Quotation and page number	Interpretation/commentary

The Teen Brain: Still Under Construction

Introduction

One of the ways that scientists have searched for the causes of mental illness is by studying the development of the brain from birth to adulthood. Powerful new technologies have enabled them to track the growth of the brain and to investigate the connections between brain function, development, and behavior.

The research has turned up some surprises, among them the discovery of striking changes taking place during the teen years. These findings have altered long-held assumptions about the timing of brain maturation. In key ways, the brain doesn't look like that of an adult until the early 20s.

An understanding of how the brain of an adolescent is changing may help explain a puzzling contradiction of adolescence: young people at this age are close to a lifelong peak of physical health, strength, and mental capacity, and yet, for some, this can be a hazardous age. Mortality rates jump between early and late adolescence. Rates of death by injury between ages 15 to 19 are about six times that of the rate between ages 10 and 14. Crime rates are highest among young males and rates of alcohol abuse are high relative to other ages. Even though most adolescents come through this transitional age well, it's important to understand the risk factors for behavior that can have serious consequences. Genes, childhood experience, and the environment in which a young person reaches adolescence all shape behavior. Adding to this complex picture, research is revealing how all these factors act in the context of a brain that is changing, with its own impact on behavior.

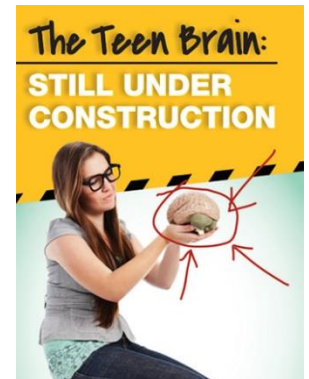
The more we learn, the better we may be able to understand the abilities and vulnerabilities of teens, and the significance of this stage for life-long mental health.

The fact that so much change is taking place beneath the surface may be something for parents to keep in mind during the ups and downs of adolescence.

The "Visible" Brain

A clue to the degree of change taking place in the teen brain came from studies in which scientists did brain scans of children as they grew from early childhood through age 20. The scans revealed unexpectedly late changes in the volume of gray matter, which forms the thin, folding outer layer or cortex of the brain. The cortex is where the processes of thought and memory are based. Over the course of childhood, the volume of gray matter in the cortex increases and then declines. A decline in volume is normal at this age and is in fact a necessary part of maturation.

The assumption for many years had been that the volume of gray matter was highest in very early childhood, and gradually fell as a child grew. The more recent scans, however, revealed that the high point of the volume of gray matter occurs during early adolescence.



While the details behind the changes in volume on scans are not completely clear, the results push the timeline of brain maturation into adolescence and young adulthood. In terms of the volume of gray matter seen in brain images, the brain does not begin to resemble that of an adult until the early 20s.

The scans also suggest that different parts of the cortex mature at different rates. Areas involved in more basic functions mature first: those involved, for example, in the processing of information from the senses, and in controlling movement. The parts of the brain responsible for more "top-down" control, controlling impulses, and planning ahead—the hallmarks of adult behavior—are among the last to mature.

What's Gray Matter?

The details of what is behind the increase and decline in gray matter are still not completely clear. Gray matter is made up of the cell bodies of neurons, the nerve fibers that project from them, and support cells. One of the features of the brain's growth in early life is that there is an early blooming of synapses—the connections between brain cells or neurons—followed by pruning as the brain matures. Synapses are the relays over which neurons communicate with each other and are the basis of the working circuitry of the brain. Already more numerous than an adult's at birth, synapses multiply rapidly in the first months of life. A 2-year-old has about half again as many synapses as an adult. (For an idea of the complexity of the brain: a cube of brain matter, 1 millimeter on each side, can contain between 35 and 70 million neurons and an estimated 500 billion synapses.)

Scientists believe that the loss of synapses as a child matures is part of the process by which the brain becomes more efficient. Although genes play a role in the decline in synapses, animal research has shown that experience also shapes the decline. Synapses "exercised" by experience survive and are strengthened, while others are pruned away. Scientists are working to determine to what extent the changes in gray matter on brain scans during the teen years reflect growth and pruning of synapses.

A Spectrum of Change

Research using many different approaches is showing that more than gray matter is changing:

- Connections between different parts of the brain increase throughout childhood and well into adulthood. As the brain develops, the fibers connecting nerve cells are wrapped in a protein that greatly increases the speed with which they can transmit impulses from cell to cell. The resulting increase in connectivity—a little like providing a growing city with a fast, integrated communication system—shapes how well different parts of the brain work in tandem. Research is finding that the extent of connectivity is related to growth in intellectual capacities such as memory and reading ability.
- Several lines of evidence suggest that the brain circuitry involved in emotional responses is changing during the teen years. Functional brain imaging studies, for example, suggest that the responses of teens to emotionally loaded images and situations are heightened relative to younger children and adults. The brain changes underlying these patterns involve brain centers and signaling molecules that are part of the reward system with which the brain motivates behavior. These age-related changes shape how much different parts of the brain are activated in response to experience, and in terms of behavior, the urgency and intensity of emotional reactions.

- Enormous hormonal changes take place during adolescence. Reproductive hormones shape not only sex-related growth and behavior, but overall social behavior. Hormone systems involved in the brain's response to stress are also changing during the teens. As with reproductive hormones, stress hormones can have complex effects on the brain, and as a result, behavior.
- In terms of sheer intellectual power, the brain of an adolescent is a match for an adult's. The capacity of a person to learn will never be greater than during adolescence. At the same time, behavioral tests, sometimes combined with functional brain imaging, suggest differences in how adolescents and adults carry out mental tasks. Adolescents and adults seem to engage different parts of the brain to different extents during tests requiring calculation and impulse control, or in reaction to emotional content.
- Research suggests that adolescence brings with it brain-based changes in the regulation of sleep that may contribute to teens' tendency to stay up late at night. Along with the obvious effects of sleep deprivation, such as fatigue and difficulty maintaining attention, inadequate sleep is a powerful contributor to irritability and depression. Studies of children and adolescents have found that sleep deprivation can increase impulsive behavior; some researchers report finding that it is a factor in delinquency. Adequate sleep is central to physical and emotional health.

The Changing Brain and Behavior in Teens

One interpretation of all these findings is that in teens, the parts of the brain involved in emotional responses are fully online, or even more active than in adults, while the parts of the brain involved in keeping emotional, impulsive responses in check are still reaching maturity. Such a changing balance might provide clues to a youthful appetite for novelty, and a tendency to act on impulse—without regard for risk.

While much is being learned about the teen brain, it is not yet possible to know to what extent a particular behavior or ability is the result of a feature of brain structure—or a change in brain structure. Changes in the brain take place in the context of many other factors, among them, inborn traits, personal history, family, friends, community, and culture.

Teens and the Brain: More Questions for Research

Scientists continue to investigate the development of the brain and the relationship between the changes taking place, behavior, and health. The following questions are among the important ones that are targets of research:

- How do experience and environment interact with genetic preprogramming to shape the maturing brain, and as a result, future abilities and behavior? In other words, to what extent does what a teen does and learns shape his or her brain over the rest of a lifetime?
- In what ways do features unique to the teen brain play a role in the high rates of illicit substance use and alcohol abuse in the late teen to young adult years? Does the adolescent capacity for learning make this a stage of particular vulnerability to addiction?
- Why is it so often the case that, for many mental disorders, symptoms first emerge during adolescence and young adulthood?

This last question has been the central reason to study brain development from infancy to adulthood. Scientists increasingly view mental illnesses as developmental disorders that have their roots in the processes involved in how the brain matures. By studying how the circuitry of the brain develops, scientists hope to identify when and for what reasons development goes off track. Brain imaging studies have revealed distinctive variations in growth patterns of brain tissue in youth who show signs of conditions affecting mental health. Ongoing research is providing information on how genetic factors increase or reduce vulnerability to mental illness; and how experiences during infancy, childhood, and adolescence can increase the risk of mental illness or protect against it.

The Adolescent and Adult Brain

It is not surprising that the behavior of adolescents would be a study in change, since the brain itself is changing in such striking ways. Scientists emphasize that the fact that the teen brain is in transition doesn't mean it is somehow not up to par. It is different from both a child's and an adult's in ways that may equip youth to make the transition from dependence to independence. The capacity for learning at this age, an expanding social life, and a taste for exploration and limit testing may all, to some extent, be reflections of age-related biology.

Understanding the changes taking place in the brain at this age presents an opportunity to intervene early in mental illnesses that have their onset at this age. Research findings on the brain may also serve to help adults understand the importance of creating an environment in which teens can explore and experiment while helping them avoid behavior that is destructive to themselves and others.

Alcohol and the Teen Brain

Adults drink more frequently than teens, but when teens drink they tend to drink larger quantities than adults. There is evidence to suggest that the adolescent brain responds to alcohol differently than the adult brain, perhaps helping to explain the elevated risk of binge drinking in youth. Drinking in youth, and intense drinking are both risk factors for later alcohol dependence. Findings on the developing brain should help clarify the role of the changing brain in youthful drinking, and the relationship between youth drinking and the risk of addiction later in life.

Reprints

This publication is in the public domain and may be reproduced or copied without permission from NIMH. We encourage you to reproduce it and use it in your efforts to improve public health. Citation of the National Institute of Mental Health as a source is appreciated.

For more information

For more information on conditions that affect mental health, resources, and research, go to **MentalHealth.gov** at <http://www.mentalhealth.gov>, or the **NIMH website** at <http://www.nimh.nih.gov>. In

addition, the **National Library of Medicine's** [MedlinePlus](#) service has information on a wide variety of health topics, including conditions that affect mental health.

National Institute of Mental Health

Science Writing, Press & Dissemination Branch

6001 Executive Boulevard

Room 8184, MSC 9663

Bethesda, MD 20892-9663

Phone: 301-443-4513 or 1-866-615-NIMH (6464) toll-free

TTY: 301-443-8431 or 866-415-8051 toll-free

FAX: 301-443-4279

E-mail: nimhinfo@nih.gov

Website: <http://www.nimh.nih.gov>

NIH Publication No. 11-4929

2011

Teen Brain Claims

After reading Act I, read the pamphlet “The Teen Brain: Still Under Construction” independently. As you read, use a highlighter to identify claims in the text.

With your partner, identify the major claims from the pamphlet in the left column below. In the middle column, find examples of Romeo’s and Juliet’s behavior that support each claim. In the right column, copy the appropriate textual evidence from the play. One example is done for you.

Claims	Character Action	Evidence
Adolescence can be a dangerous time even though people are at their physical and mental peak during this time.	"Juliet is immediately infatuated with Romeo, her enemy. This is a hazardous risk."	Upon learning that her newfound love is forbidden, Juliet laments, "My only love sprung from my only hate!/ Too early seen unknown, and known too late!/ Prodigious birth of love it is to me,/ That I must love a loathed enemy" (1.5.136-139).

Levels of Inquiry

In preparation for the Extension Task, discuss in small groups the connections between the characters' behavior and their age, citing evidence from both the pamphlet and the play.

Arthur Costa devised three levels of questions to think deeply about concepts. Prepare for whole -group discussion by practicing writing and answering level one (literal), level two (inferential), and level three (abstract) questions. Be sure that you choose a level one question that will lead to a thematic question.

LEVEL ONE QUESTIONS		LEVEL TWO QUESTIONS	LEVEL THREE QUESTIONS	
<ul style="list-style-type: none"> Ask about literal facts from the text Are concrete Have answers that could be highlighted in the text 		<ul style="list-style-type: none"> Are inferential Involve drawing conclusions from multiple parts of the text 	<ul style="list-style-type: none"> Are abstract and do not mention the text itself Are universal and thematic 	
Level one questions might use verbs like...		Level two questions might use verbs like...	Level three questions might use verbs like...	
Define Describe Identify List Name Observe Recite	...or could ask Who What When Where Why How	Analyze Compare Contrast Group Infer Sequence Synthesize	Apply Hypothesize Judge Evaluate Imagine Predict Speculate	...or could ask <i>why</i> questions about the human condition
How does Juliet respond when she learns that Romeo is her enemy?		What motivates these characters?	How does our reaction to conflict dictate our outcomes?	
When Juliet learns that Romeo is a Montague, she laments that "[her] only love sprung from [her] only hate!" (1.5.135).		Even though she is shy and seems hesitant to pursue a relationship with Paris, Juliet, motivated by infatuation, flirts with Romeo shamelessly saying, "You kiss by th' book" (1.5.108).	Juliet claims that "If he be married/ My grave is like to be my wedding bed" (1.5.132-133). Juliet, the character who seemed so obedient in the beginning, is now making drastic statements, setting herself up for disaster.	

Conversation Stems for Class Discussion¹

As you engage in class discussion, it is important to consider the other side, expressing understanding for those who have a different point of view. To do this, you can insert a **concession** in your comments. You can also use the templates in the chart to help frame your answers.

Concession Stems

- Although I grant that __, I still maintain that __.
- While it is true that __, it does not necessarily follow that __.
- On one hand I agree with X that __. But on the other hand, I insist that __.
- It cannot be denied that __; however, I believe__.
- Certainly..., but __.
- It goes without saying...
- Perhaps..., yet__.

TO DISAGREE	TO AGREE--WITH A DIFFERENCE	TO QUALIFY
<ul style="list-style-type: none"> • I think X is mistaken because she overlooks ____. • X's claim that ____ rests upon the questionable assumption that ____. • I disagree with X's view that ____ because in the text, ____. • X contradicts herself. On the one hand, she argues _____. But on the other hand, she also says _____. • By focusing on _____, X overlooks the deeper problem of _____. 	<ul style="list-style-type: none"> • I agree that _____ because my experience _____ confirms it. • X is surely right about _____ because, as she may not be aware, recent studies have shown that _____. • X's theory of _____ is extremely useful because it sheds insight on the difficult problem of _____. • I agree that _____, a point that needs emphasizing since so many people believe _____. 	<ul style="list-style-type: none"> • Although I agree with X up to a point, I cannot accept his overall conclusion that _____. • Although I disagree with much that X says, I fully endorse his final conclusion that _____. • Though I concede that _____, I still insist that _____. • X is right that _____, but I do not agree when she claims that _____.

¹ They Say I Say by Gerald Graff

Discussion Tracker

Students discuss level one, level two, and level three questions they wrote about *The Tragedy of Romeo and Juliet* and “The Teen Brain: Still Under Construction” pamphlet. Fill in student names prior to the seminar. Capture your notes about each student’s participation and knowledge.

[illegible]

Characters and Motivations

As you read Act II, record the major characters, descriptions, actions, motivations, and key quotations.

Character Name	Character Description Character Traits	Actions and Motivations	Key Quotations that Reveal Character Traits
ROMEO			
JULIET			
NURSE			

Character Name	Character Description Character Traits	Actions and Motivations	Key Quotations that Reveal Character Traits
FRIAR			
MERCUTIO			
BENVOLIO			

Different Artistic Mediums

Use the graphic organizer below to make notes about how two different directors portray the characters in film versions of Act II, scene ii. Pay careful attention to the language, the sound effects, the physical elements (such as costumes and scenery), and camera angles in the film.

SCENE DESCRIPTION:

Film Elements	Your Observations (The 1996 Baz Luhrmann Version)
Language	
Sound Effects	
Physical Elements	
Camera Angles	

Act II, Scene iii Soliloquy

Instructions: Closely read Friar Laurence’s soliloquy in Act II, scene iii. Using the steps below, determine how the language and the structure of Friar Laurence’s soliloquy reveal and develop a central idea of the play.

- **Step One:** Listen to a read aloud of the text.
- **Step Two:** Draw a box around any words that you do not know, and use context clues or a dictionary to identify a synonym for the boxed word. Write each synonym above the boxed words.
- **Step Three:** In the left column, write a summary of what the Friar is saying.
- **Step Four:** What seems to be some of the topics (use abstract nouns) that the Friar is discussing?

List abstract nouns here:

- **Step Five:** Use the guided annotation questions in the right column to help in your understanding of the passage.
- **Step Six:** After you have completed steps one through five, write a thematic statement (central idea) using the frame below.

•

The Friar believes _____ about _____.
[abstract noun from step 4]

The Friar’s lesson about _____ is as follows: _____
[abstract noun from step four]

Summary	Text	Guided Annotations
	<p>(1) The grey-ey'd morn smiles on the frowning night, Check'ring the Eastern clouds with streaks of light, And fleckled darkness like a drunkard reels From forth day's path and Titan's fiery wheels.</p> <p>(5) Now ere the sun advance his burning eye, The day to cheer and night's dank dew to dry, I must up-fill this osier cage of ours With baleful weeds and precious-juiced flowers. The earth that's nature's mother is her tomb;</p> <p>(10) What is her burying grave, that is her womb; And from her womb children of divers kind</p>	<p>1. Identify the following devices used in this soliloquy: personification, allusion. What are their effects?</p> <p>2. Now, look back at or add to your list of abstract nouns from step four. How do the ideas present in literary devices help you understand the big ideas of the play?</p> <p>3. In this portion, note the patterns of word choice or diction that you notice. What is the effect?</p>

	<p>We sucking on her natural bosom find:</p> <p>Many for many virtues excellent, None but for some, and yet all different.</p> <p>(15) O, mickle is the powerful grace that liesIn plants, herbs, stones, and their true qualities; For nought so vile that on the earth doth live But to the earth some special good doth give; Nor aught so good but, strain'd from that fair use,</p> <p>(20) Revolts from true birth, stumbling on abuse.</p> <p>Virtue itself turns vice, being misapplied, And vice sometime by action dignified.</p> <p>Within the infant rind of this weak flower Poison hath residence and medicine power; (25) For this, being smelt, with that part cheers each part,</p>	<p>4. What contrast in word choice or diction do you notice in this portion? What is the effect?</p> <p>5. How does this particular portion relate to the ending of the play?</p>
--	--	---

	<p>Being tasted, stays all senses with the heart.</p> <p>Two such opposed kings encamp them still</p> <p>In man as well as herbs, grace and rude will;</p> <p>And where the worser is predominant, (30) Full soon the canker death eats up that plant</p>	<p>6. What is the figurative meaning of this last portion?</p>
--	---	--

Rhetorical Analysis Tips

Use the tips below to help you as you compose your timed essay.

Sample Outline for a Rhetorical Analysis Essay:

Introduction: Context: Who is speaking/writing? When?
TAG, when appropriate: Title, Author, Genre
Thesis Statement

Sample:

President John F. Kennedy was known for his resolve under pressure. In August of 1962, as the nation was emerging from a recession, major steel companies increased their prices drastically. On August 11, the president held a news conference and gave a moving speech to address the problem. In this speech, he admonishes the companies and calls for them to reverse their decisions.

First Body: Discuss opening paragraphs of piece

Second Body: Discuss middle of piece

Conclusion: Discuss conclusion of piece

For the beginning of an argument/piece:

As Kennedy gets underway,...

To capture his audience,...

To begin his speech,...

As an introduction,...

Kennedy starts off with...

For the middle/confirmation of an argument/piece:

Continuing his admonition/encouragement/explanation...

Transitioning now to the heart of his argument, Kennedy...

Shifting his focus,...

Shifting his tone,...

Turning now to the issue of _____,...

To make his point,...

After establishing _____, Kennedy then turns to _____.

For the conclusion of an argument/piece:

As he brings his speech to a close,...

In a rousing conclusion,...

Leaving the audience with a poignant image,...

As Kennedy wraps up,...

To solidify his position,...

Calling his audience now to action,...

To conclude his speech,...

Closing his message,...

Timed Write Rubric

	3	2	1	0
Reading and Understanding Text	Shows full comprehension of ideas both explicit and inferential indicated by grade-level reading standards Accurate analysis and reasoning is demonstrated through ample textual evidence	Shows comprehension of ideas indicated by grade-level reading standards Mostly accurate analysis and reasoning is demonstrated through adequate textual evidence	Shows limited comprehension of ideas indicated by grade-level reading standards Minimally accurate analysis and reasoning is demonstrated through minimal textual evidence	Shows no comprehension of ideas indicated by grade-level reading standards Inaccurate or no analysis and reasoning is demonstrated with little or no textual evidence
Writing about Text	Addresses the prompt and introduces a topic or precise claim(s), distinguishing claim(s) from counterclaims Development is even and organized to make important connections and distinctions with relevant support Language creates cohesion and clarifies relationships among ideas Formal and objective style and tone consistently demonstrate awareness of purpose and audience	Addresses the prompt and states a topic or claim(s) Development is organized with some support and cohesion Language creates cohesion and links ideas Style and tone demonstrate awareness of purpose and audience	Addresses the prompt and has an introduction Development and support are minimal Language links ideas Style and tone demonstrate limited awareness of purpose or audience	Does not address the prompt Lacks organization, is undeveloped , and does not provide support Language and style demonstrate no awareness of purpose or audience
Language Conventions	Full command of conventions indicated by grade-level standards Few minor errors do not interfere with meaning	Some command of conventions indicated by grade-level standards May have errors that occasionally interfere with meaning	Limited command of conventions indicated by grade-level standards Errors often interfere with meaning	No command of conventions indicated by grade-level standards Frequent and varied errors interfere with meaning

Dialectical Journal for Act II

Motif	Quotation and page number	Interpretation/commentary

Teenage Brains Are Malleable And Vulnerable, Researchers Say

Jon Hamilton

Adolescent brains have gotten a bad rap, according to neuroscientists.

It's true that teenage brains can be impulsive, scientists reported at the [Society for Neuroscience meeting](#) in New Orleans. But adolescent brains are also vulnerable, dynamic and highly responsive to positive feedback, they say.

"The teen brain isn't broken," says [Jay Giedd](#), a child psychiatry researcher at the National Institute of Mental Health. He says the rapid changes occurring in the brains of teenagers make these years "a time of enormous opportunity."

Part of the bad rap has come from [studies](#) suggesting that adolescent brains are "wired" to engage in [risky behavior](#) such as drug use or unsafe sex, says [BJ Casey](#) of Weill Cornell Medical College.

These studies have concluded that teens are prone to this sort of behavior because the so-called reward systems in their brains are very sensitive while circuits involved in self-control are still not fully developed, Casey says. The result has been a perception that "adolescents are [driving around](#) with no steering wheel and no brake," she says.

Casey says a new [study](#) from her lab makes it clear that this isn't the case.

The study had teens and adults play a game where they got points for correctly answering questions about the motions of dots on a screen. Meanwhile researchers measured activity in brain regions involved in decisions and rewards.

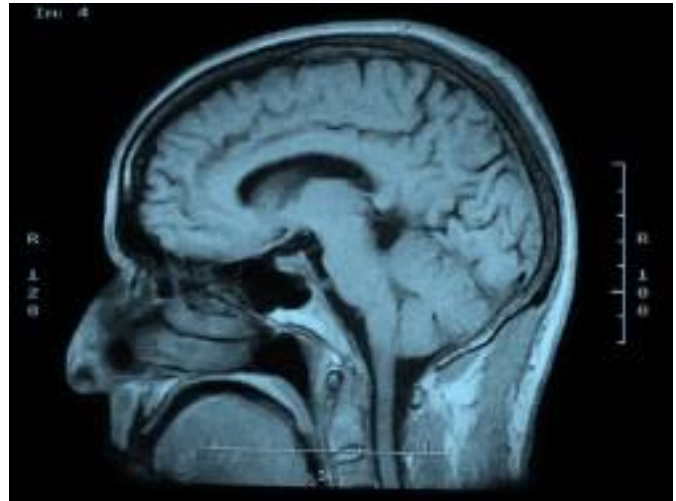
When a lot of points were at stake, teens actually spent more time studying the dots than adults and brain scans showed more activity in brain regions involved in making decisions.

"Instead of acting impulsively, the teens are making sure they get it right," Casey says. She says this shows how teens' sensitivity to rewards can sometimes lead to better decisions.

Two other studies presented at the Society for Neuroscience meeting showed that the adolescent brain is literally shaped by experiences early in life.

One of the studies involved 113 men who were monitored for depression from age 10 and then had brain scans at age 20. The scans showed that men who'd had an episode of depression had brains that were less responsive to rewards.

"They can't respond naturally when something good happens," says Erika Forbes at the University of Pittsburgh. She says this shows why it's important to treat problems like depression in teens.



Brain scans are showing researchers why it's important to treat problems like depression in teens.
iStockphoto.com

The other study looked at how the brain's outer layer of cortex, which plays a critical role in thinking and memory, was affected by childhood experiences in 64 people. It found that this layer was thicker in children who got a lot of cognitive stimulation and had nurturing parents, says Martha Farrah of the University of Pennsylvania.

Finally, a study by researchers in the U.S. and U.K. showed how much the brain changes during adolescence in regions involved in social interactions.

The study involved 288 people whose brains were scanned repeatedly starting at age 7. And the scans revealed dramatic structural changes during adolescence in four regions that help us understand the intentions, beliefs and desires of others, says [Kathryn Mills](#) of the Institute of Cognitive Neuroscience in London.

The results show that the tremendous social changes teenagers go through are reflected in their brains, Mills says. They also show that these changes continue beyond the teen years she says.

Source: Hamilton, J. (2012, October 16). Teenage Brains Are Malleable And Vulnerable, Researchers Say. Retrieved September 7, 2015, from <http://www.npr.org/sections/health-shots/2012/10/16/162997951/teenage-brains-are-malleable-and-vulnerable-researchers-say>. Posted with permission of NPR.

Permission granted to the Louisiana Department of Education by NPR to post until July 2018, for teachers to download and print for individual classroom use. Any other use of the text outside of this stated purpose requires permission of the original copyright owner.

Teen Brain Claims

After reading Act II, read the article “Teenage Brains Are Vulnerable and Malleable, Researchers Say” independently. As you read, use a highlighter to identify claims in the text.

With your partner, identify the major claims from the pamphlet in the left column below. In the middle column, find examples of Romeo’s and Juliet’s behavior that support each claim. In the right column, copy the appropriate textual evidence from the play. One example is done for you.

Claims	Character Action	Evidence
Teens value reward over risk.	Romeo risks trespassing on the Capulet property to declare his love for Juliet.	“I have night’s cloak to hide me from their eyes, / And but thou love me, let them find me here. / My life were better ended by their hate / Than death prorogued, wanting of thy love” (2.2.75-78).

Characters and Motivations

As you read Act III, record the major characters, descriptions, actions, motivations, and key quotations.

Character Name	Character Description Character Traits	Actions and Motivations	Key Quotations that Reveal Character Traits
ROMEO			
JULIET			
NURSE			
MERCUTIO			

BENVOLIO			

Where's Romeo?

Use the graphic organizer below to make notes about how two different directors portray the characters in film versions of Act III, scene ii. Pay careful attention to the language, the sound effects, the physical elements (such as costumes and scenery), and camera angles in the film.

SCENE DESCRIPTION:

Film Elements	Your Observations (The 1996 Baz Luhrmann Version)	Your Observations (The 1968 Franco Zeffirelli Version)
Language		
Sound Effects		
Physical Elements		
Camera Angles		

Which film is more effective, and why?

Close Reading of Lines from Act III, Scene iii

Artist William Hatherell created a watercolor painting of Romeo weeping after he has killed Tybalt called *Where's Romeo?* The lines that inspired the painting are below. Read and annotate the excerpt using the annotation guide.

<p>Nurse</p> <p>81 O holy friar, O, tell me, holy friar, Where is my lady's lord, where's Romeo?</p> <p>Friar Laurence</p> <p>There on the ground, with his own tears made drunk.</p> <p>Nurse</p> <p>O, he is even in my mistress' case, <u>85</u> Just in her case! O woful sympathy! Piteous predicament! Even so lies she, Blubbering and weeping, weeping and blubbering. Stand up, stand up; stand, an you be a man: 90 For Juliet's sake, for her sake, rise and stand; Why should you fall into so deep an O?</p>	<p>Sentence Structure/Syntax:</p> <ul style="list-style-type: none"> • Highlight all of the questions in the excerpt. • Highlight all of the exclamatory statements in a second color. • Underline all of the imperative statements. • Write the effect of these sentence types below. <p>Word Choice/Diction:</p> <ul style="list-style-type: none"> • Circle words that describe the teens' behavior. • Define any words that you do not know. • How does the diction influence your understanding of the characters?
--	--

Analyzing a Visual Depiction of Act III, Scene iii

Examine the details in the William Hatherell painting titled [Where's Romeo?](#) Then complete the accompanying activities. Complete the OPTIC graphic organizer as you examine the painting.

O	O is for Overview . Conduct a brief overview of the main subject of the visual.
P	P is for Parts . Scrutinize the parts of the visual. Note any elements or details that seem important.
T	T is for Title . Read the title or caption of the visual (if present) for added information.
I	I is for Interrelationships . Use the words in the title or caption and the individual parts of the visual to determine connections and relationships within the graphic.
C	C is for Conclusion . Draw a conclusion about the meaning of the visual as a whole. Summarize the message in one or two sentences.

1. Using your mood words handout, list some words that appropriately depict the emotional atmosphere of the painting.

2. Using the words that you used to describe the mood of the painting, complete the following statement:

While Romeo is _____, the others in the painting are _____.

The mood of the painting can be described as _____, which communicates the idea that _____.

_____.

3. Look at the idea you wrote above and think about how the details that create the mood of the painting reveal Hatherell's general statement about life or human nature. Write a thematic statement about the painting, *Where's Romeo?* What does this painting have to say about human experience?

Mood Words

Mood is the emotional atmosphere of a text. Mood describes the effect on the reader. Your understanding of the text, how you feel about the text, and how the text impacts you are all related to the mood. The following are sample mood words, which can be used to describe the mood of a text.

Positive Mood Words		Negative Mood Words	
<ul style="list-style-type: none"> • amused • awed • bouncy • calm • cheerful • chipper • confident • contemplative • content • determined • dignified • dreamy • ecstatic • empowered • energetic • enlightened • enthralled • excited • exhilarated • flirty • giddy • grateful • harmonious • hopeful • hyper • idyllic • joyous • jubilant • liberating 	<ul style="list-style-type: none"> • light-hearted • loving • mellow • nostalgic • optimistic • passionate • peaceful • playful • refreshed • rejuvenated • relaxed • relieved • satiated • satisfied • sentimental • silly • surprised • sympathetic • thankful • thoughtful/pensive • touched • trustful • vivacious • warm • welcoming 	<ul style="list-style-type: none"> • aggravated • annoyed • anxious • apathetic • apprehensive • barren • brooding • cold • confining • confused • crushed • cynical • depressed • desolate • disappointed • distressed • drained • dreary • embarrassed • enraged • fatalistic • foreboding • frustrated • futile • gloomy • grumpy • haunting • heartbroken • hopeless • hostile 	<ul style="list-style-type: none"> • indifferent • infuriated/irate • insidious • intimidated • irritated • jealous • lethargic • lonely • melancholy • merciless • morose • nauseated • nervous • nightmarish • numb • overwhelmed • pessimistic • rejected • restless • scared • serious • somber • stressed • suspenseful • tense • terrifying • threatening

Timeline for Acts I-III: Use your notes from Acts I-III character handouts and create a timeline for the most significant events of each act. For each event, note the characters involved, the cause of the event, the result that led to the next event, and whether the event had a positive or negative outcome.

Act I	Act I	Act II	Act II	Act III	Act III
<u>Event 1 Description</u>	<u>Event 2 Description</u>	<u>Event 3 Description</u>	<u>Event 4 Description</u>	<u>Event 5 Description</u>	<u>Event 6 Description</u>
<u>Characters/Traits</u>	<u>Characters/Traits</u>	<u>Characters/Traits</u>	<u>Characters/Traits</u>	<u>Characters/Traits</u>	<u>Characters/Traits</u>
<u>Cause</u>	<u>Cause</u>	<u>Cause</u>	<u>Cause</u>	<u>Cause</u>	<u>Cause</u>
<u>Outcome</u>	<u>Outcome</u>	<u>Outcome</u>	<u>Outcome</u>	<u>Outcome</u>	<u>Outcome</u>

“A Poison Tree”

William Blake

I was angry with my friend;
I told my wrath , my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I waterd it in fears, 5
Night & morning with my tears:
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night.
Till it bore an apple bright. 10
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole,
When the night had veild the pole;
In the morning glad I see; 15
My foe outstretched beneath the tree.

This poem is in the public domain.

Paired Poetry: William Blake's "A Poison Tree"

After the two read-alouds, complete the remainder of the TP-CASTT organizer for "A Poison Tree."

T	<p>Title: Before reading the poem, make a prediction about what the poem is about based on the title.</p>
P	<p>Paraphrase: Translate the poem into your own words. Look for complete thoughts and look up unfamiliar words.</p>
C	<p>Connotation: What words or phrases stick out to you? Look for patterns and figurative language, imagery, and sound elements.</p>
A	<p>Attitude/Tone: Notice the speaker's attitude toward the subject of the poem. This is the author's tone.</p>
S	<p>Shifts: As you look for patterns, also look for contrasts or shifts/changes in poem. Look for changes in language, attitude, setting/imagery, mood, punctuation, other literary devices.</p>
T	<p>Title: Examine the title again. What does it mean now that you've read the poem? Did the meaning of the title change?</p>
T	<p>Theme: State what the poem is about (subject) and what the poet is trying to say about subject (theme).</p>

Using your notes from the TP-CASTT activity, respond to the following question using textual evidence from both the poem and the play: How does Blake's use of figurative language relate to themes of the play?

[illegible]

Discussion Tracker

Socratic seminar: Is a vengeful nature an attribute that someone is born with, or is it a learned behavior? Fill in student names prior to the seminar. Capture your notes about each student's participation and knowledge.

Student Name	Explicitly draws on textual evidence to stimulate a well-reasoned exchange	Uses conversation stems	Responds thoughtfully to diverse perspectives, qualifies own views in light of evidence presented by others

Characters and Motivations

As you read Act IV, record the major characters, descriptions, actions, motivations, and key quotations.

Character Name	Character Description Character Traits	Actions and Motivations	Key Quotations that Reveal Character Traits
JULIET			
NURSE			
FRIAR			
CAPULET			
LADY			

CAPULET			
---------	--	--	--

Different Artistic Mediums

Use the graphic organizer below to make notes about how two different directors portray the characters in film versions of Act IV. Pay careful attention to the language, the sound effects, the physical elements (such as costumes and scenery), and camera angles in the film.

SCENE DESCRIPTION:

Film Elements	Your Observations (The 1996 Baz Luhrmann Version)	Your Observations (The 1968 Franco Zeffirelli Version)
Language		
Sound Effects		
Physical Elements		
Camera Angles		

Which film is more effective, and why?

Dialectical Journal for Act IV

Motif	Quotation and page number	Interpretation/commentary

Act IV, Scene iii Soliloquy

Instructions: Closely read Juliet's soliloquy in Act IV, scene iii. Using the steps below, determine how the language and the structure of the text reveal her fear.

- **Step One:** Listen to the text read aloud.
- **Step Two:** Draw a box around any words that you do not know, and use context clues or a dictionary to identify a synonym for the boxed word. Write each synonym above the boxed words.
- **Step Three:** In the left column, write a summary of what the Juliet is saying.
- **Step Four:** What seem to be some of the topics (use abstract nouns) that Juliet is discussing?

List abstract nouns here:

- **Step Five:** Use the guided annotation questions in the right column to understand the passage.
- **Step Six:** After you have completed steps one through five, write a thematic statement (central idea) using the frame below.

Juliet believes _____ about

_____.
[abstract noun from step four]

Juliet's feelings about _____ are as follows: _____

_____.
[abstract noun from step four]

Summary	Text	Guided Annotations
	<p>My dismal scene I needs must act alone.</p> <p>[20] Come, vial. <i>(holds out the vial)</i></p> <p>What if this mixture do not work at all?</p> <p>Shall I be married then tomorrow morning?</p> <p>No, no. This shall forbid it. Lie thou there.</p> <p><i>(lays her knife down)</i></p> <p>[25] What if it be a poison, which the friar</p> <p>Subtly hath ministered to have me dead,</p> <p>Lest in this marriage he should be dishonored</p> <p>Because he married me before to Romeo?</p> <p>I fear it is. And yet, methinks, it should not,</p> <p>[30] For he hath still been tried a holy man.</p> <p>How if, when I am laid into the tomb,</p> <p>I wake before the time that Romeo</p> <p>Come to redeem me? There's a fearful point.</p> <p>Shall I not, then, be stifled in the vault</p> <p>[35] To whose foul mouth no healthsome air breathes</p> <p>in,</p> <p>And there die strangled ere my Romeo comes?</p>	<p>1) Highlight each question that Juliet asks and the corresponding answer.</p> <p>2) Now, look back at or add to your list of abstract nouns from step four. How do the ideas present in the language help you understand the big ideas of the play?</p> <p>3) What is Juliet's tone in this portion of the text? What is her attitude toward taking the poison?</p> <p>4) Circle all of the words associated with death and insanity in this portion. Write a note about their effect in the margin.</p> <p>5) What is Juliet's tone or her attitude toward death?</p>

	<p>Or, if I live, is it not very like The horrible conceit of death and night, Together with the terror of the place— [40] As in a vault, an ancient receptacle, Where for these many hundred years the bones Of all my buried ancestors are packed; Where bloody Tybalt, yet but green in earth, Lies festering in his shroud; where, as they say, [45] At some hours in the night spirits resort—? Alack, alack, is it not like that I, So early waking, what with loathsome smells, And shrieks like mandrakes torn out of the earth, That living mortals, hearing them, run mad—? [50] Oh, if I wake, shall I not be distraught, Environèd with all these hideous fears, And madly play with my forefather's joints, And pluck the mangled Tybalt from his shroud, And, in this rage, with some great kinsman's bone, [55] As with a club, dash out my desperate brains?</p>	<p>6) Make any notes about imagery--language that appeals to the five senses here. What is the effect?</p> <p>7) Circle all of the words associated with death and insanity in this last portion. Write a note about their effect in the margin.</p> <p>8) What is Juliet's tone or her attitude toward death in this last section? How has it changed?</p> <p>9) What is Juliet's greatest fear?</p>
--	--	---

	<p>Oh, look! Methinks I see my cousin's ghost</p> <p>Seeking out Romeo, that did spit his body</p> <p>Upon a rapier's point. Stay, Tybalt, stay!</p> <p>Romeo, Romeo, Romeo! Here's drink. I drink to thee.</p>	
--	---	--

Characters and Motivations

As you read Act V, record the major characters, descriptions, actions, motivations, and key quotations.

Character Name	Character Description Character Traits	Actions and Motivations	Key Quotations that Reveal Character Traits
ROMEO			
JULIET			
NURSE			
FRIAR			
CAPULET			
LADY CAPULET			

MONTAGUE			
----------	--	--	--

The Reconciliation of the Montagues and Capulets

Use the graphic organizer below to make notes about how director Franco Zeffirelli portrays the characters in the film version of Act V. Pay careful attention to the language, the sound effects, the physical elements (such as costumes and scenery), and camera angles in the film.

SCENE DESCRIPTION:

Film Elements	Your Observations (The 1968 Franco Zeffirelli Version)
Language	
Sound Effects	
Physical Elements	
Camera Angles	

Analyzing a Visual Depiction of Act V, Scene iv

Examine the details in Frederic Lord Leighton's painting *The Reconciliation of the Montagues and the Capulets over the Dead Bodies of Romeo and Juliet*.

Complete the OPTIC graphic organizer as you examine the painting.

O	O is for Overview . Conduct a brief overview of the main subject of the visual.
P	P is for Parts . Scrutinize the parts of the visual. Note any elements or details that seem important.
T	T is for Title . Read the title or caption of the visual (if present) for added information.
I	I is for Interrelationships . Use the words in the title or caption and the individual parts of the visual to determine connections and relationships within the graphic.
C	C is for Conclusion . Draw a conclusion about the meaning of the visual as a whole. Summarize the message in one or two sentences.

1. Using your mood words handout, list some words that appropriately depict the emotional atmosphere of the painting.

2. Using the words that you used to describe the mood of the painting, complete the following statement:

While Romeo and Juliet are _____, the others
in the painting are _____. The mood of the painting can be
described as _____, which communicates the idea that _____

_____.

3. Look at the idea you wrote above and think about how the details that create the mood of the painting reveal Leighton's general statement about life or human nature. Then write a thematic statement about the painting, *The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet*. What does this painting have to say about human experience?

Dialectical Journal for Act V

Motif	Quotation and page number	Interpretation/commentary

Culminating Writing Task

Activity 1: Analyzing the Prompt

How do patterns or contrasts in language reveal a central idea of *The Tragedy of Romeo and Juliet*?

Write a literary analysis that supports your claims in answer to the question and demonstrates an understanding of the play. Be sure to use proper grammar, conventions, spelling, and grade-appropriate words and phrases. Cite several pieces of strong and thorough textual evidence to support the analysis, including direct quotations and parenthetical citations.

1. What kind of prompt is this?
2. What motif do you think you might like to write about?
 - Light versus dark
 - High versus low
 - Dream versus sleep
 - Love versus hate
 - Youth versus age
 - Time
 - Stars
 - Fate
 - Poison
 - Religious imagery
 - Haste
 - _____
3. What are some examples of “patterns or contrasts in language”?
4. What is a central idea of the play?

Activity 2: Writing a Thesis Statement

Use the template below to write a working thesis statement.

The motif of _____ in *The Tragedy of Romeo and Juliet* is developed by _____
[motif--pattern or contrast] [pattern of language]

and _____ to _____ how _____
[pattern of language] [rhetorically accurate verb]

[thematic statement]

Activity 3: Topic Sentences for Body Paragraphs

The topic sentences should be precise claims. Use the templates below to help you organize your ideas.

Topic Sentence #1

In the beginning of the play, the motif of _____ is _____
[motif] [rhetorically accurate verb]

by/through _____
[pattern of language]

Topic Sentence #2

As the play continues and the conflicts become more complicated, _____
[pattern of language or motif]

_____ that _____
[rhetorically accurate verb] [thematic idea]

Topic Sentence #3

As the play comes to a close, the _____ further _____ that
[motif] [rhetorically accurate verb]

[thematic idea]

Activity 4: Choosing Evidence For this essay, you must choose evidence from each act. Complete the graphic organizer below to help you outline the order in which you will present your evidence. Remember to cite your evidence using MLA format.

ACT	EVIDENCE + CITATION	HOW DOES THIS EVIDENCE SUPPORT YOUR CLAIMS?
I		
II		
III		
IV		
V		

Write a literary analysis that supports your claims in answer to the question and demonstrates an understanding of the play. Be sure to use proper grammar, conventions, spelling, and grade-appropriate words and phrases. Cite several pieces of strong and thorough textual evidence to support the analysis, including direct quotations and parenthetical citations.

[illegible]

Write a literary analysis that supports your claims in answer to the question and demonstrates an understanding of the play. Be sure to use proper grammar, conventions, spelling, and grade-appropriate words and phrases. Cite several pieces of strong and thorough textual evidence to support the analysis, including direct quotations and parenthetical citations.

[illegible]

Culminating Task Rubric

	3	2	1	0
Reading and Understanding Text	<ul style="list-style-type: none"> Shows full comprehension of ideas both explicit and inferential indicated by grade-level reading standards Accurate analysis and reasoning is demonstrated through ample textual evidence 	<ul style="list-style-type: none"> Shows comprehension of ideas indicated by grade-level reading standards Mostly accurate analysis and reasoning is demonstrated through adequate textual evidence 	<ul style="list-style-type: none"> Shows limited comprehension of ideas indicated by grade-level reading standards Minimally accurate analysis and reasoning is demonstrated through minimal textual evidence 	<ul style="list-style-type: none"> Shows no comprehension of ideas indicated by grade-level reading standards Inaccurate or no analysis and reasoning is demonstrated with little or no textual evidence
Writing about Text	<ul style="list-style-type: none"> Addresses the prompt and introduces a topic or precise claim(s), distinguishing claim(s) from counterclaims Development is even and organized to make important connections and distinctions with relevant support Language creates cohesion and clarifies relationships among ideas Formal and objective style and tone consistently demonstrate awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and states a topic or claim(s) Development is organized with some support and cohesion Language creates cohesion and links ideas Style and tone demonstrate awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and has an introduction Development and support are minimal Language links ideas Style and tone demonstrate limited awareness of purpose or audience 	<ul style="list-style-type: none"> Does not address the prompt Lacks organization, is undeveloped, and does not provide support Language and style demonstrate no awareness of purpose or audience
Language Conventions	<ul style="list-style-type: none"> Full command of conventions indicated by grade-level standards Few minor errors do not interfere with meaning 	<ul style="list-style-type: none"> Some command of conventions indicated by grade-level standards May have errors that occasionally interfere with meaning 	<ul style="list-style-type: none"> Limited command of conventions indicated by grade-level standards Errors often interfere with meaning 	<ul style="list-style-type: none"> No command of conventions indicated by grade-level standards Frequent and varied errors interfere with meaning

“Teenage Brains”

Previewing Claims

Read the following quotations from “[Teenage Brains](#),” a *National Geographic* article by David Dobbs.

1. Think of it as an equation, says psychologist Laurence Steinberg, where consequences aren't given the weight they should be. And when teens are around friends, that throws off the equation even more.—*Laurence Steinberg, Psychologist*
2. Research suggests that, compared with adults, teens value rewards more than consequences.—*David Dobbs*
3. The hunt for novelty can go awry when teens try to top each new kick with another, more intense one. But it also helps them find their path.—*David Dobbs*
4. “The last thing you want to tell your teenager is what to be interested in, because then they'll go as far from it as possible.” And there's nothing wrong if the teenager questions the parent's beliefs: It helps a teen develop a sense of identity.—*B.J. Casey, Neuroscientist*
5. Teens may choose to hang out with peers, but structured interactions with parents and other adults are also crucial.—*David Dobbs*
6. Adults can guide teens as conductors, coaches, and cheerleaders. You just have to know when to pull back, and let the teen do the work.—*B.J. Casey, Neuroscientist*
7. Teens take more risks not because they don't understand the dangers but because they weigh risk versus reward differently: In situations where risk can get them something they want, they value the reward more heavily than adults do. —*David Dobbs*
8. Studies show that when parents engage and guide their teens with a light but steady hand, staying connected but allowing independence, their kids generally do much better in life.—*David Dobbs*

Analyzing a Visual Text: Photo 1

As a whole group, complete the activity using a photograph featured in the collection "[Beautiful Brains](#)" from *National Geographic*.

A. Write the caption for the photograph.

B. List the details presented in the photo.

C. The images and details of the photograph make me draw the following conclusion about teen behavior.

D. Re-read the quotations at the beginning of this activity and choose one whose message is reflected in the photograph. Write the quote.

E. Write the claim of the quotation in your own words.

F. Write a defense (or an explanation) of how the picture reflects the claim.

Analyzing a Visual Text: Photo 2

In small groups, complete the activity using a different photograph featured in the collection “[Beautiful Brains](#)” from *National Geographic*.

A. Write the caption for the photograph.

B. List the details presented in the photo.

C. The images and details of the photograph make me draw the following conclusion about teen behavior.

D. Re-read the quotations at the beginning of this activity and choose one whose message is reflected in the photograph. Write the quote.

E. Write the claim of the quotation in your own words.

F. Write a defense (or an explanation) of how the picture reflects the claim.

Revising a Draft

You wrote a draft in Lessons 9 and 16 responding to the following questions: What motivates Romeo and Juliet? What is the relationship between the characters' thoughts and actions? Are their ages a factor in their decision making? What themes are emerging or are developed based on these factors? Read back over your draft, and use the steps below to revise it on notebook paper. First, we will do sample as a class.

Sample Draft:

Romeo's crazy behavior shows his emotions. He is a teenager. So he is happy one day and sad the next. Lord Montague says, "But all so soon as the all-cheering sun/Should in the furthest east begin to draw/The shady curtains from Aurora's bed,/Away from the light steals home my heavy son" (1.1.154-6). Maybe if Lord Montague would talk to his son, Romeo wouldn't feel so emotional.

Revision Checklist:

- Consider word choice. Highlight words that are weak or generic. How can we be more specific?
- Look for grammar and usage errors.
- Combine simple sentences to create complex and compound-complex sentences.
- Use strong, rhetorically accurate verbs.
- Trim down your quotations as much as possible.
- Add an insight from step c in the previous activity for richer commentary.

Revised Sample Draft:

Understanding The Mysterious Teenage Brain

Talk of the Nation

[Listen to the Story](#)

It's a question that has plagued parents for generations: Why do teenagers act the way they do? Why the angst, anger and unnecessary risks? Many scientists say a growing body of research may provide some answers.

After his son was pulled over for driving 113 mph, science writer David Dobbs set out to understand what researchers know about the teenage brain. The resulting story, "Beautiful Brains," is the [cover story](#) in the October 2011 issue of *National Geographic* magazine.

Dobbs and brain researchers BJ Casey and Dr. Jay Giedd share their findings on what science can tell us about the teenage brain.

Interview Highlights

On why teens need to push limits

Dobbs: "The hardest thing we ever do is leave home. It's hard emotionally. It's extremely hard intellectually and logistically. It's a real challenge. So the disincentives to do it are very strong. And as both B.J. and Jay pointed out to me at different times, if you look at the things that characterize adolescence in almost all cultures — risk, novelty-seeking and the affiliation of peers — that's the perfect menu to actually motivate you if you are 14 or 15 or 16 or 18 years old to get out and explore the world, even though it's hard to do and the risk is tremendous. You have to have taste for risk at that time of your life."

On how teens measure risk differently from adults

Dobbs: "Researchers have actually found that they don't think they're invincible. They know they can die. And they also don't underestimate risk. What they do is they overestimate risk less than adults do. If you screen them for if they understand risk, they understand [it] actually better than adults do. They just don't exaggerate the risk as much.

"And the big difference, there are rewards in some situations — like driving fast down the highway with your friends — that they care more about than adults will, which is why it's not that they don't understand the risk. It's the balance changes. They see more benefit in certain things."

On why teens shouldn't see the research as license to run wild

Casey: "I think it's very important that you acknowledge accountability, because we don't want teenagers to think that they're just free to be risk-takers and that there is no other way. This is a time when they need to explore, but they also need to recognize the limits within society of what they can and they cannot do. That's part of transitioning from dependence on parents to independence and being a pro-social adult."

On how moms and dads can use these developments to parent better

Giedd: "Our brains are better at learning by example and by modeling. And so as a parent, we're often much more effective in just little things, how we treat our spouse, how we treat strangers, how we deal with the stresses and time

management of our day-to-day life. So it's not always, sort of, sitting down and having these big talks. It's the little things every day that you're modeling. And I think it's good for us parents ... to realize ... we're always on. And whenever we're with them, that's how their brain is learning how to be an adult, how to take the next step."

Web Resources

[Read Dobbs' National Geographic Story, "Beautiful Brains"](#)

Source: Understanding The Mysterious Teenage Brain. (2011, September 20). Retrieved September 7, 2015, from <http://www.npr.org/2011/09/20/140637115/understanding-the-mysterious-teenage-brain>. Posted with permission of NPR.

Permission granted to the Louisiana Department of Education by NPR to post until July 2018, for teachers to download and print for individual classroom use. Any other use of the text outside of this stated purpose requires permission of the original copyright owner.

Teen Brain Claims

Listen to the *NPR* story “Understanding the Mysterious Teenage Brain.” As you listen, identify the claims in the text.

With your partner, identify the major claims from the article in the left column below. In the middle column, find examples of Romeo’s and Juliet’s behavior that support each claim. In the right column, copy the appropriate textual evidence from the play. One example is done for you.

Claims	Character/Action	Evidence
A teen must experience risk in adolescence.	Romeo attends a ball hosted by his family's mortal enemy even though he feels like it is a bad idea.	Romeo confesses, “I fear too early, for my mind misgives / Some consequence yet hanging in the stars / Shall bitterly begin his fearful date / With this night's revels...” (1.4.108-111).

The Extension Task


Activity 1: Analyzing a Prompt

In a multiparagraph essay, identify the possible causes of Romeo’s and Juliet’s behavior, explaining how different actions and decisions could have prevented the end results. Cite and compare specific actions from the play and compare them with your research to scientifically explain the behavior. Incorporate textual evidence with proper citations, grade-appropriate words and phrases, and demonstrate proper punctuation and spelling.

1. What kind of prompt is this?
2. What character do you think you might like to write about?
 - Romeo
 - Juliet
 - Both characters
 - _____
3. You should must use *The Tragedy of Romeo and Juliet* for your primary source. Additionally, you should cite at least 2-3 of the following secondary sources. Check them off as you use them:
 - “The Teen Brain: Still Under Construction” pamphlet, National Institution of Mental Health
 - “Teenage Brains Are Malleable and Vulnerable, Researchers Say,” Jon Hamilton, *National Public Radio*
 - “Understanding the Mysterious Teenage Brain” from *Talk of the Nation*, *National Public Radio* (audio and paper copy)
 - “Teenage Brains” by David Dobbs, *National Geographic*

Activity 2: Generating Questions About the Topic

As a class, we will generate questions about the question in the middle of the mental map. Later, you can turn these questions into topic sentences.



What factors
ultimately
dictate teens'
outcomes?

Activity 3: Writing a Thesis Statement

Your thesis should be a thematic statement—a declarative sentence that makes a claim about teenage behavior. Read the themes below from past works that you might have read. Notice that these thematic statements are not bound by work, genre, time period, or culture. Abstract nouns are in bold text.

Major Works	Possible Themes
<i>Hatchet</i>	True character is built when one continues despite failure.
<i>The Giver</i>	To have a perfect society, people must sacrifice their individuality .
<i>Fahrenheit 451</i>	One of the most dangerous qualities of a controlling society is illiteracy .

List of Abstract Nouns:

[parental] guidance

Your Thematic Statement:

Parental guidance is important to highly impressionable teens.

Your Revised Thematic/Thesis Statement:

Revise your thematic statement by making it into a complex sentence. See the list below for some subordinating conjunctions, which are the words that begin dependent clauses.

When parents do not provide teens with balanced counsel, their children can suffer drastic consequences because parental guidance is vital to highly impressionable teens.

- when
- although
- because
- until
- even though
- if

Body Paragraph 1

Topic Sentence: _____

Evidence: _____

Commentary: _____

Commentary: _____

Transition: _____

Evidence: _____

Commentary: _____

Commentary: _____

Conclusion Sentence: _____

Body Paragraph 2

Topic Sentence: _____

Evidence: _____

Commentary: _____

Commentary: _____

Transition: _____

Evidence: _____

Commentary: _____

Commentary: _____

Conclusion Sentence: _____

Introductory Paragraph:

For the introduction, try using the rhetorical précis (a summary template) to help you organize your thoughts.

Section/Sentence One:

- name of the author and title of the work
- a rhetorically accurate verb (such as "assert," "argue," "deny," "refute," "prove," "disprove," "explain," etc.);
- a **that** clause containing a central idea/theme of the play.

Section/Sentence Two:

In a sentence or two, give a brief summary of the play.

Section/Sentence Three:

In a sentence or two, summarize some of the modern theories of the teenage brain and the effects on behavior.

Last Sentence:

Write your thesis statement.

Tips for the Conclusion Paragraph:

- End with a vivid scene of actions in the play.
- End with an interesting quotation and explanation from one of the sources.
- End by evaluating the importance of teaching responsible risk-taking to adolescents.
- Speculate how things could have turned out differently.