

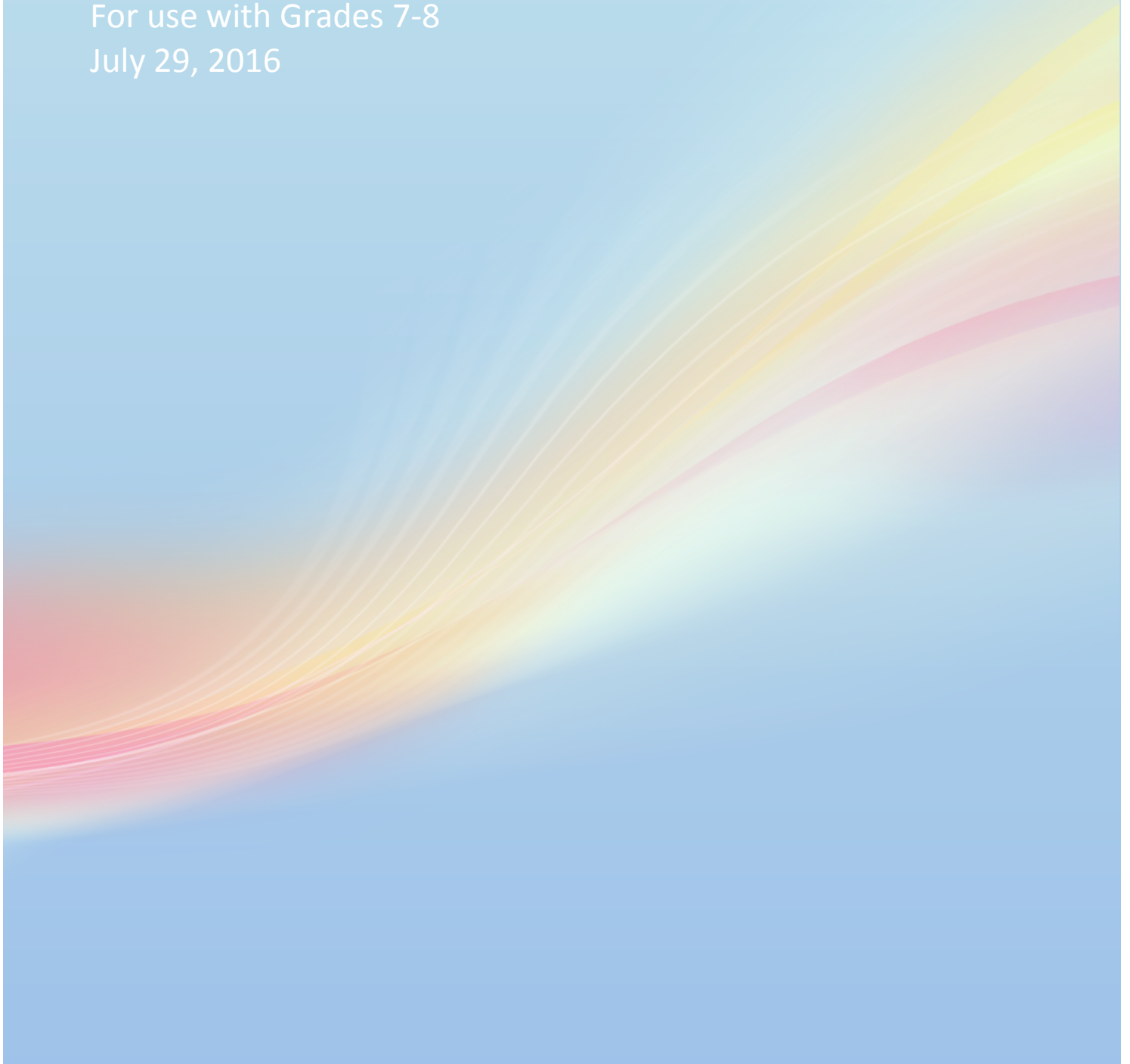
A Twist of Fate

How Fate shapes life and the story of Romeo and Juliet

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For use with Grades 7-8

July 29, 2016



Introduction

A.Rationale:

The content of this unit is important because from stories we can learn valuable and important life skills and concepts such as empathy, compassion, or life through the lens of another's eyes. Many middle school students are still ego-centric and have only thought of the world as it relates to or affects them. Many middle school students have not had the opportunities to travel or encounter many people who live differently than they do. Stories, especially timeless, classic stories such as Shakespeare's *Romeo and Juliet*. Romeo and Juliet are two adolescents who are experiencing social, cultural, and family issues at the same time that they are discovering that they have their own opinions and feelings that are separate or in contrast to the world around them. Romeo and Juliet are two young teenagers just like many of the 7th and 8th graders that we teach. Putting this story into that context enables middle school readers to connect to this classic piece of literature that they will likely encounter again in high school, thus creating vertical alignment.

The skills that students would learn in this unit include: text analysis; language interpretation; closely reading a complex text; higher-order thinking skills which include learning to ask deep, engaging questions relating to a text; making critical connections between words that deepen understanding of language; learning

through Socratic seminar to engage with their peers in discussion of ideas and through peer discussion students will be able to engage with texts at a higher level. First, these skills are important to learn because these skills will enable these students to become independent, critical thinkers. Second, these skills prepare students not only for high school and beyond, but for life in a world of information that needs to be explored critically and assimilated quickly. Last, these skills are skills that will carry students past school and into careers that may not have even been thought of yet. The skill of critical and higher-order thinking is a skill set that students will need to be successful now and into the next chapters of their lives.

The concept of fate and how fate does (or does not) affect our lives is an important concept to learn because it is provocative and helps students take a position and figure out what they believe about fate. Learning to understand how they feel about an issue or an idea allows students to take important steps in figuring out their own identities.

B. Differentiation for Gifted Learners – What elements of this unit make it particularly beneficial or appropriate for gifted learners? (Be sure to discuss the dimensions of differentiation: Content, Process, Product, and Learning Environment AND the features of differentiation: Complexity, Challenge, Depth, Creativity, and Acceleration)

This unit is appropriate for gifted learners based on Content as “Romeo and Juliet” is a complex text at a high reading level. This text is considered to be on

the 9th grade reading level and has an NC1040 Lexile level. The language of Shakespeare is unfamiliar to most 7th graders, and it will provide a challenge just to read and understand in the beginning. However, Shakespeare is not so difficult that students will be able to quickly begin to see and infer the overall meaning.

The Process is appropriate for gifted students because this unit is using a conceptual lens to view the content of "Romeo and Juliet." By using a concept students will activate higher order thinking skills as they make connections to the concept from the material studied and to ideas outside of the class. Continually referring back to a main concept helps students develop skills in thinking and making connections.

The Product that students will be creating is rewriting a scene of "Romeo and Juliet" using a different setting and showing how the setting affects the other elements of the story, while maintaining Shakespeare's themes and intent and incorporating the concept. This Product piece is appropriate to gifted students as it is not only creative and requires students to access the higher end of Bloom's but it also spans the learning styles of Visual, Auditory, and Kinesthetic throughout the performance task and the unit itself.

The Learning Environment is supportive of gifted students as the students were identified as gifted according to the District's process or by the teacher.

III. Goals and Outcomes (Suggested length: 1 – 3 pages)

At least 3 goals should be established for your unit: 1) A content goal, 2) a process goal, and 3) a concept goal.

GOAL 1: To Determine a theme or central idea of a text and analyze its development over the course of the text and to relate it to the conceptual lens of the unit.

Students will be able to...

- A. Understand what a theme or central idea is.
- B. Identify the theme/themes or central idea/ideas of a text.
- C. Analyze how the theme is developed from the beginning to the end of the text.
- D. Connect the theme of the text and the events that develop it to the conceptual lens.

PROCESS GOALS AND OUTCOMES

GOAL 2: To strengthen text analysis and interpretation skills as it relates to language arts.

Students will be able to...

- A. Define theme or central idea.
- B. State the purpose of having themes and why authors use them.
- C. Explain what the text says using analysis of language and ideas.
- D. Provide text evidence for their analysis.
- E. Interpret meaning of language in a text.
- F. Make inferences based on text evidence.

CONCEPT GOALS AND OUTCOMES

GOAL 3: To understand the concept fate and how fate shapes life experiences.

Students will be able to...

- A. Define Fate and identify synonyms or references to it in a text.
- B. Explain how Fate helps develop characters and/or move plot.
- C. Connect the concept of fate shapes life experiences to other texts and short film.
- D. Determine how Fate transfers to real life scenarios.
- E. Discuss the concept of Fate with peers.

IV. Assessment Plan:

Formative Assessments:

1. Student's categorizations of words that relate to Fate written on chart paper.
2. Student's re-categorizations of words that relate to Fate written on chart paper.
3. Observations of students during the process of finding words and creating groups.
4. The questions that students write during the opening activity for Day 2 lesson.
5. Questions students write during main activity related to the content of the story.
6. What Costa levels students assign to each of their questions.
7. Participation in the Socratic Seminar.
8. Use of questions in the seminar; following the rules of seminar and being open-minded.
9. Observations of students during Bruner stations.
10. Student responses to station questions.
11. Student participation in reading the play.

Summative Assessment:

Performance Task: (SEE ATTACHED DOCUMENT)

You have received a letter from a theatre producer offering your group a job remaking the Shakespearean classic, "Romeo and Juliet." The producer has asked that you submit one scene from the play, but you must change the setting while maintaining the concept of fate throughout. There are many things that you must take into consideration while you create your scene:

- 1. What/Where/When will your new setting be?**
- 2. How does the new setting affect/change the characters in the story (including ways of speaking, names, attitudes, etc)?**
- 3. How does your new setting affect/change the plot of the story?**

4. Remember that any changes that you make must retain the concept of fate and how fate shapes the life experiences of your characters.

The producer wants your scene submitted in the form of a script, and will also want to see the scene performed. Your scene can be performed live or submitted via video recording.

V. Lesson Plans

TEACHER NAME		Lesson #
Ms. Duncan		1
MODEL	CONTENT AREA	GRADE LEVEL
Taba Model	ELA	7
CONCEPTUAL LENS		LESSON TOPIC
Fate		Close Reading for words/ideas that suggest fate Develop an understanding of the concept of fate.
LEARNING OBJECTIVES <i>(from State/Local Curriculum)</i>		
<p>CCSS.ELA-LITERACY.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings;</p> <p>CCSS.ELA-LITERACY.RL.7.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>		
THE ESSENTIAL UNDERSTANDING <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>
Fate shapes life experiences.		How are life experiences shaped by fate?
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>		PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>
1) How a play is laid out on the page in script form. 2) What stage directions are and their function within the story and within a performance. 3) What is “close reading” of a complex text and how to do a “close reading” 4) The definition of fate. 5) Words and ideas that exemplify fate.		1) Students will be able to understand the meaning of close reading and why it is important, especially for complex texts. 2) Students will be able to differentiate the different parts of a play and explain their function. 3) Students will be able to closely read “Act I” of Romeo and Juliet for words that relate to fate. 4) Students will be able to read for a specific purpose.
GUIDING QUESTIONS <i>What questions will be asked to support instruction?</i> <i>Include both “lesson plan level” questions as well as questions designed to guide students to the essential understanding</i>		
Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
1) What is fate? What does it mean? 2) When people talk about fate, what kind of things do they say? 3) How can you know if fate is real? 4) What do you consider to be controlled by fate? 5) How do you know that these things are controlled by fate? 6) What is not controlled by fate? 7) How do you know these are not controlled by fate?	1) What words in Act I of Romeo and Juliet suggest fate? 2) Who in Act I is affected by fate? 3) What events are affected by fate?	1) How would you define fate now? 2) How does fate affect people? 3) Who can control fate? 4) How has your understanding of the concept of fate changed from before you read Act I to now? 5) How are life experiences shaped by fate?

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DIFFERENTIATION

(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

Content	Process	Product	Learning Environment
<p>The planned learning experience has been modified for a gifted learner by using a complex text at a high reading level. This text is considered to be on the 9th grade reading level and has an NC1040 Lexile level.</p>	<p>Students will be grouped based on reading ability and temperament.</p>		<p>All students in the learning environment were chosen based on giftedness.</p>

PLANNED LEARNING EXPERIENCES

(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

Free write about the ideas of fate. What is fate? Do you believe that fate controls our lives or has any affect at all? If fate does not influence our lives, then what does? If fate does influence our outcomes, how does it work? **What books, movies, or television shows have you experienced that has to do with fate?**

As a whole group, have students share out about what they wrote, and discuss the concepts of fate.

Remind students that we will be reading Shakespeare's "Romeo and Juliet," which is a story that conceptualizes fate.

Explore - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

The students are divided into groups of ____.

Read the Prologue and Act I Scene I of "Romeo and Juliet" with your group and discuss what is occurring in this section of the story.

Re-read these parts individually, and as you read, write down any words or phrases that suggest fate is at play in this section of the story, as well as anyone who is affected by fate, and any events that are affected by fate?

After everyone has read for a second time and made their lists of words/phrases, members of the group share their lists of words/phrases, adding terms that they had not considered. Your lists should have about 25-30 words. As a class we will list words/phrases on the board to make sure that words/phrases are specific enough to avoid ambiguity.

Students will look for patterns in the words. Which words look like they belong together because they are alike or similar in some way as it relates to Fate? Which words have things in common as they relate to Fate? Divide the words that have something in common (share some trait relating to Fate) into 4-6 groups (each word or phrase can only be in one group). Label the groups that you create with titles that suggest the words' relationship to Fate. List your categories and the words that go with them on chart paper. At the bottom of the chart paper answer the following: Why did you choose to put certain words together? What is the unifying idea for each group of words?

Now. You must divide the words into all new groups (that also must relate to the idea of Fate). You cannot repeat the groups or group the same words back together. List your new categories and the words that go with them on chart paper. Answer the following question at the bottom of the chart paper: What new patterns do you see specifically focusing on the idea of fate?

Explain - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*

Each group takes a turn sharing with the class what groups they made and why. They also share their second round of categorizations and the answers to the questions that they had to answer at the bottom of each chart.

After all groups have shared, ask the class to notice and identify patterns in the word listings of each group. What groups were unique? Which lists were similar or repeated by several groups?

What observations can the class make about the words and the groups?
What generalizations can be made?

What generalization about fate can you make by looking at these lists of words and considering how you grouped them?
What can you infer might happen next in the story? (Not how it ends, but a possible next event).

Elaborate —*Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways.*

Students write about connections that they see between the ideas generated about fate and the real world. Where Fate occurring in the world? How do you Fate occurring in your own life or in your past?
Where do you see Fate occurring in other content areas?

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Exit Ticket Question: What generalization about fate can you make by looking at these lists of words and considering how you grouped them?

Assessment will also be made by looking at the words/groups that students created as well as their written answers to concept questions. Also class and group discussions will be observed and monitored for learning and understanding.

Resources and Materials for Lesson:

Slide 1:

Do Now 5/9/16 Core 3

- 1) Be in your seat.**
- 2) Have all materials for class (pencils, paper, etc).**
- 3) Answer on a sheet of paper:
When you hear the phrase "close reading," what does it mean to you?**

How would you do a "close reading"?

Slide 2:

Classwork 5/9/16 Core 3

- 1) You will get into groups that I have already created for you.**
- 2) Together you will re-read the Prolouge and Act 1 Scene 1 of Romeo and Juliet.**
- 3) AS YOU READ: write down any words or phrases that suggest "FATE" is at play in this section of the text. Note as well as any person or events that are affected by fate.**

Slide 3:

Classwork 5/9/16 Core 3

- 1) After you have read, share your words/phrases with your group. Were there ones that were unique? Ones that were the same?**
- 2) Choose 20-25 of the words/phrases from those your group wrote down that suggest fate. Create 4-5 different groups using each word or phrase only once. Give each group a title (what do they have in common? why did you group them together?)**

Slide 4:

Classwork 5/9/16 Core 3

- 1) After creating your word categories (groups), write them on chart paper to share with the class.
Answer the following at the bottom of the chart: Why did you choose to certain words together? How do your groups relate to the concept of fate?**

2) Now. You must divide your list of words into all NEW groups. The groups from your first set cannot repeat. Your words cannot go into the same groups as before. Give each NEW group a name that shows how the words in that group relate.

Slide 5:

Exit Ticket 5/9/16 Core 3

Answer on paper to turn in at dismissal.

1) What generalization(s) about fate can you make by looking at all of the lists of words created in class today and considering how you grouped them?

TEACHER NAME		Lesson #
Ms. Duncan		2
MODEL	CONTENT AREA	GRADE LEVEL
Questioning	ELA	7
CONCEPTUAL LENS		LESSON TOPIC
Fate		Learning about different Levels of Questions and how to write good questions on each Level.
LEARNING OBJECTIVES <i>(from State/Local Curriculum)</i>		
<p><u>CCSS.ELA-LITERACY.RL.7.2</u> Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p><u>CCSS.ELA-LITERACY.RL.7.4</u> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings;</p> <p><u>CCSS.ELA-LITERACY.RL.7.10</u> By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>		
THE ESSENTIAL UNDERSTANDING <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>
Fate shapes experiences.		In what ways does fate shape experiences?
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>		PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>
1) Know that there are different levels of questions (according to Costa) and why they are important. 2) The 3 different levels of questions are Level 1 (found right on the page), Level 2 (applying ideas within the text), and Level 3 (answer is completely outside the text: judging, creating, evaluating). 4) Asking questions deepens our understanding of concepts, content and ideas. 5) Writing questions shows how well we understand the content.		1) Students will be able to create questions across all levels of Costa's taxonomy. 2) Students will be able to craft and ask questions to make connections and inferences for themselves and with peers. 3) Students will be able to make generalizations about fate and life experiences using character experiences.
GUIDING QUESTIONS <i>What questions will be asked to support instruction?</i>		
<i>Include both “lesson plan level” questions as well as questions designed to guide students to the essential understanding</i>		
Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
1) How often do you ask questions (or write them) while you read? 2) How often do you ask questions in class? 3) What are questions? 4) What types of questions are there? 5) Why are there different types of questions? 6) What questions can you create after looking at the	1) What is wrong with Romeo from Scene 1-5? 2) Friends pressure Romeo to go to a party, where do you see Fate in this situation? 3) Why do you think Romeo chooses to go? What text evidence can you give to support your answer? 4) How will the events of the Capulet party be guided by Fate, based on what you know of the	1) How is fate at work in the lives of R&J? 2) What evidence of fate do you see in the text? 3) How are the character's life experiences shaped by fate? 4) In what ways do you think that fate shapes life experiences?

<p>different group of words about fate from yesterday? 7) How can questions help us better understand fate in Romeo and Juliet and other texts?</p>	<p>story right now? 6) Who does Romeo meet at the party? 7) Why do you think that Romeo falls in love so quickly with this girl? Use text evidence to support your answer. 8) How is fate involved in this situation? 9) How does Juliet feel about Romeo? 10) How does the idea of Fate play a role in Juliet's situation so far?</p> <p>May Change: Act 3: 10) What does the friar think about Romeo and Juliet's relationship at first? 11) Why does the friar agree to marry Romeo and Juliet? Use evidence from the text to support. 12) How is Fate shaping the experiences of these characters?</p>	
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DIFFERENTIATION

(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

Content	Process	Product	Learning Environment
<p>The planned learning experience has been modified for a gifted learner by using a complex text at a high reading level. This text is considered to be on the 9th grade reading level and has an NC1040 Lexile level.</p>	<p>Students will be grouped based on reading ability and temperament.</p>		<p>All students in the learning environment were chosen based on giftedness and this creates a learning environment where students are more willing and desirous of challenge. This is true of my classroom this year. Although 3 students are not "identified" as gifted, I moved them into this class because I believe them to be unidentified gifted who need to be nurtured.</p>

PLANNED LEARNING EXPERIENCES

(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

Hook:

Show the short film "Lava."

Have students write questions as they watch the film and after they watch the film.

Ask students to share some of their questions.

Ask how this short film connects to Romeo and Juliet's story.

Explain to students that by knowing how to ask questions and what questions to ask that they will be able to more deeply understand a story and its ideas.

Show the Costa "hotel" model for questioning and explain the differences between the basement and penthouse, etc.

Have students look at the questions they wrote, and in groups categorize their questions.

Have each group share out how many Level 1,2,3s that they think they had.

Explore - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

Students will finish reading Act 2 and begin Act 3 (reading in their groups).

Instruct students that as they read or after they need to have a total of 10 questions (2 from Level 1, 5 from Level 2, and 3 from Level 3 of Costa's Levels of Questioning.). These questions need to focus around the idea of Fate in this story, as the concept exists on the page and in the deeper meanings of the story itself.

Teacher circulates and facilitates groups in their assignment.

Questions that I would anticipate are reflected in the "during Lesson Questions" section.

Explain - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*

Teacher will ask the Pre-Lesson questions and facilitate discussion around those.

What was it like to create the Level 2 or Level 3 questions?

What Level is hardest for you to write?

How do your questions increase your understanding of the role of fate in this play?

Elaborate —*Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways.*

Have students answer the During Lesson questions in their groups and write their answers down.

After students have answered the During lesson questions in their groups, the whole class will come together and discuss the Post Lesson questions.

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Students will use the 10 questions that they wrote during their reading for their upcoming Socratic seminar.

Exit Ticket:

What are you beginning to understand about how fate shapes experience?

Take a few volunteers to share out their answers.

Resources and Materials:

"Lava" short film

Question Levels Handouts:

LEVEL 1 STEMS:

What information is given?

Locate in the story where...

When did the event take place?

Point to the...

List the...

Name the...

Where did...?

What is...?

Who was/were...?

Illustrate the part of the story that...

Make a map of...

What is the origin of the word ___?

What events led to_____?

LEVEL 2 STEMIS:

What would happen to
you if...

Would you have done the
same thing as...? What occurs when...?

Compare and contrast
_____ to _____.

What other ways could
_____ be interpreted?

What is the main idea of the story (event)? What information supports your explanation?

What was the message in this piece (event)?

Give me an example of...

Describe in your own words what _____ means.

What does _____ suggest about _____'s character?

What is the author trying to say? What evidence does he present?

LEVEL 3 STEMS:

Design a _____ to show...

Predict what will happen to _____ as _____ is changed.

Write a new ending to the story (event)...

Describe the events that might occur if...

Add something new on your own that was not in the story...

Pretend you are...

What would the world be like if...?

Pretend you are a character in the story.

Rewrite the episode from your point of view.

What do you think will happen to _____? Why?

What is most compelling to you in this _____? Why?

Could this story have really happened? Why or why not?

If you were there, would you...?

How would you solve this problem in YOUR life?

Level 2 Questions:

- ? What was discussed or what actions took place in this section of the reading?
- ? What are the one or two most important ideas or themes from today's selection?
- ? What is noticeable about the author's technique/style of writing? Explain the technique and give examples.
- ? What setting(s) were introduced in this section of the reading? Describe the setting(s).

- ? What character(s) played a part in this section of the reading? Describe the character(s).
- ? What are the different story elements in this book (setting, plot, characters, point of view, mood, theme)?

Level 3 Questions:

- ? What was going on through your mind while you read today's selection?
- ? Did today's selection remind you of any real-life experiences? Describe.
- ? How is this book like or not like your own life? Explain.
- ? What questions did you have when you finished this selection?
- ? What visual images are called to mind after reading today's selection?
- ? Did anything in this section surprise you?
- ? If writing about your reading, on what would you focus? Why?
- ? What do you think might happen next in the reading?
- ? How many stars (1-5) would you give this book? Explain your rating.
- ? How have you changed after reading today's selection? Explain these changes and what parts of the selection influenced them.
- ? Which character would you like to have as a friend? Why?
- ? Which character in the book would you like to be? Why would you like to be that character? What personality traits does the character have that you would like to have? Explain.
- ? If you could give this book another title, what would it be and why?
- ? How would this section be different if one of the characters had acted differently at a crucial point?
- ? If your book were made into a movie, what changes would need to be made? Whom would you choose to play the different parts? Why?

TEACHER NAME		Lesson #
Ms. Duncan		3
MODEL	CONTENT AREA	GRADE LEVEL
Bruner	ELA	7
CONCEPTUAL LENS		LESSON TOPIC
Fate		Play Writing
LEARNING OBJECTIVES <i>(from State/Local Curriculum)</i>		
<p>CCSS.ELA-LITERACY.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings;</p> <p>CCSS.ELA-LITERACY.RL.7.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>		
THE ESSENTIAL UNDERSTANDING <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to "uncover" the Essential Understanding)</i>
Fate shapes life experiences.		How are life experiences shaped by fate?
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>		PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>
<ol style="list-style-type: none"> 1) The different parts of a play and why each is important. 2) The different roles of individuals in producing a play. 3) Different careers or jobs in the theatre industry. 4) Students will see different play excerpts in which fate is a major theme. 5) What a script is and all of it's elements (Cast list, characters, prologue, Acts, scenes, stage directions, props). 		<ol style="list-style-type: none"> 1) Students will be able to identify the different roles within the given field. 2) Students will be able to alter important elements of a text while maintaining the integrity of the text itself. 3) Students will be able to create an original work by reinterpreting a well-known text.
GUIDING QUESTIONS <i>What questions will be asked to support instruction?</i> <i>Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding</i>		
Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
<ol style="list-style-type: none"> 1) What are the different parts of a play both when written and performed? 2) What individual roles are there in bringing a play to life? 3) What kind of job opportunities are there in the theatre field? 4) If you wanted to work on a theatrical production, what role would you want to have? 5) In what ways could Fate be seen in whether a play is produced or 	<ol style="list-style-type: none"> 1) What different parts of the play excerpt can you identify at the station you chose. 2) What skills do you think are needed in order to create each of these parts? 3) What jobs do you see being necessary in the real world if this play were to be performed? 4) What visual can you create or do you see as you read this excerpt? 5) How could fate shape the choices 	<ol style="list-style-type: none"> 1) What was difficult about making creative changes to someone else's work? 2) What job did you enjoy doing the most? Why? 3) If you were to be part of a play production, what role(s) would you most want to try? 4) How does the idea of Fate in a work remain unchanged when life has so many intervening influences? 5) How did thinking about fate

<p>not?</p> <p>6) Why is writing a play about fate an intriguing choice for a writer?</p> <p>7) In what ways could a writer's personal experiences play a role in her writing about fate?</p>	<p>made for each part of the play?</p> <p>Repeat Questions 1-5 for each station</p> <p>Station 1: Your director dislikes the setting of this play, but loves the characters and how they interact with each other and how Fate acts upon them. How can you change the setting of this play to make your director happy while maintaining the integrity of the playwright's work and message?</p> <p>a) What name would you give to this job?</p> <p>b) How do you keep the message of fate alive while changing the setting?</p> <p>Station 2: Your costume designer doesn't have the funds to outfit all the characters in this play. What character/s can you cut while maintaining the integrity of the playwright's work and message about Fate?</p> <p>a) What name would you give to this job?</p> <p>b) How do you keep the message of fate alive through your costume design?</p> <p>Station 3: Your play has dialogue, but no directions for the characters. How are your actors going to know what to do on stage to get the playwright's message across to the viewer? What can you add? How do your movements help get across the concept of Fate that the playwright is using?</p> <p>a) What name would you give to this job?</p> <p>b) How do you keep the message of fate alive through the added directions and character movements?</p>	<p>guide your decision making at each station?</p> <p>6) How would your choices have been different if you didn't have to consider fate as a theme?</p>	
<p>DIFFERENTIATION</p> <p><i>(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.</i></p>			
<p>Content</p>	<p>Process</p>	<p>Product</p>	<p>Learning Environment</p> <p>Students will be grouped based</p>

<p>The planned learning experience has been modified for a gifted learner by using a complex text at a high reading level. This text is considered to be on the 9th grade reading level and has an NC1040 Lexile level.</p>			<p>on reading ability and temperament. All students in the learning environment were chosen based on giftedness.</p>
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PLANNED LEARNING EXPERIENCES

(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

1) Show a clip of the televised 1960s Peter Pan.

2) Ask who has seen a play before?

Get this student(s) to discuss what play they saw and what they saw being done in the play. Then get the students to brainstorm what was possibly going on "behind the scenes" as the play was being performed. Have those students who have seen plays discuss the differences between the clip and the live play.

Explore - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

1) Ask and have students discuss whole group the Pre-Lesson Questions

2) Explain the objective of the lesson (to learn about different parts of plays and the jobs that go into getting a play on the stage and how each function is shaped by individual life experiences and fate). Tell students what groups they are in, and then explain to students that there are 4 stations. Each group must go to a different station and answer the 5 questions for each station. Tell students that they will be asked to return to their tables to discuss and wait for the next station switch.

3) At the 1st, 2nd and 3rd station switch, give questions to the students and have the students complete the same 1-5 questions at each station, but also complete the station specific questions and tasks as well.

Explain - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*

Have all students return to their tables with their groups to debrief on the process they just experienced.

One person from each group should write one part of the play that the group identified and the name that they gave to the roles that they had to complete. (Board will have columns pre-made)

Teacher will go over the parts of a play to ensure that all of the parts were identified, and if some weren't, the Teacher will identify them and have students discuss why they might have missed it and what it means.

Teacher will ensure through class discussion that students understand the correct meaning of the different parts of a play.

Class will discuss why they gave certain names to the jobs that they had to perform, and describe the experiences that they had and the ideas that they came up with.

Elaborate — *Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways.*

Ask the Post Lesson questions, and have class discussion.

1) What was difficult about making creative changes to someone else's work?

2) How did your life experiences shape the fate of your original creation?

3) What job did you enjoy doing the most? Why?

4) In what ways do you think that fate played into your choice for question 3?

5) If you were to be part of a play production, what role(s) would you most want to try?

6) Where did you see fate shaping real life experiences in the production process?

7) What else can you relate your tasks to in the real world? (ex. book adaptations into movies, etc)

8) Reflect on each of the roles that you practiced:

a) What do playwrights do? What rules do they follow? What tools do they use? What skills are the most important?

b) What do directors do? What rules do they follow? What tools do they use? What skills are the most important?

c) What do costume designers do? What rules do they follow? What tools do they use? What skills are the most important?

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Exit Ticket:

How can an individual's life experiences affect the play as a whole?

Take a few volunteers to share out their answers.

Resources and Materials:

Performance Task

(to be completed with your pre-assigned groups):

You have received a letter from a theatre producer offering your group a job remaking the Shakespearean classic, “Romeo and Juliet.” The producer has asked that you submit one scene from the play, but you must change the setting while maintaining the concept of fate throughout. There are many things that you must take into consideration while you create your scene:

- 1. What/Where/When will your new setting be?**
- 2. How does the new setting affect/change the characters in the story (including ways of speaking, names, attitudes, etc)?**
- 3. How does your new setting affect/change the plot of the story?**
- 4. Remember that any changes that you make must retain the concept of fate and how fate shapes the life experiences of your characters.**

The producer wants your scene submitted in the form of a script, and will also want to see the scene performed. Your scene can be performed live or submitted via video recording.

TEACHER NAME		Lesson #
Ms. Duncan		4
MODEL	CONTENT AREA	GRADE LEVEL
Socratic Seminar	ELA	7
CONCEPTUAL LENS		LESSON TOPIC
Fate		Discussion of how fate influences the actions of the characters.
LEARNING OBJECTIVES <i>(from State/Local Curriculum)</i>		
<p>CCSS.ELA-LITERACY.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings;</p> <p>CCSS.ELA-LITERACY.RL.7.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>		
THE ESSENTIAL UNDERSTANDING <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>
Fate shapes life experiences.		How are life experiences shaped by fate?
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>		PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>
1) How to have a respectful discussion with peers about issues in a text. 2) Students will learn the layout of a Socratic Seminar. 3) What kinds of questions make good discussion questions.		1) Students will be able to have a respectful discussion with peers about issues in the text. 2) Students will be able to support their ideas and opinions with text evidence. 3) Students will be able to understand the purpose of a Socratic seminar. 4) Students will be able to contribute their own discussion questions into the Socratic seminar.
GUIDING QUESTIONS <i>What questions will be asked to support instruction?</i> <i>Include both “lesson plan level” questions as well as questions designed to guide students to the essential understanding</i>		
Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
1) What is a Socratic Seminar? 2) What does it mean to respectfully discuss the major ideas or issues of a text? 3) What are ways to phrase my responses so that I can promote a positive and cooperative discussion? 4) How can I disagree with a peer and remain respectful? 5) What is the purpose of a Socratic Seminar?	Student Created	Questions to spur discussion if needed: 1) How did you define fate before the discussion? 2) How do you define fate now? 3) If you changed your mind about something, what was it and WHY? 4) How did you feel about the process of discussing the text with your peers in this way? 5) What was difficult about Socratic Seminar? 6) What was good about Socratic

		Seminar?
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DIFFERENTIATION
(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

Content	Process	Product	Learning Environment
The planned learning experience has been modified for a gifted learner by using a complex text at a high reading level. This text is considered to be on the 9 th grade reading level and has an NC1040 Lexile level.			All students in the learning environment were chosen based on giftedness.

PLANNED LEARNING EXPERIENCES

(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

To hook students into the idea of Socratic Seminar: show a video from Teaching Channel or Teacher Tube of students participating in a Socratic Seminar.

Then I would have a short reading on Socrates and how he saw his role as a teacher and a student: to ask questions to get deeper and deeper to an understanding of an idea.

Explore - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

Students will be shown a short presentation on how to have a Socratic Seminar and the best practices to use when discussing ideas with your peers. Students will then be given handouts of expectations, rules, and procedures for how a Socratic Seminar should look. Students will read these to each other in their groups and discuss why they are important.

Students will also be given their Literature Circle Discussion Question Folders and copies of "Romeo and Juliet" and asked to write discussion questions and the evidence that they have for those questions.

Explain - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*

Students will now have the opportunity to come back together as a whole and ask the teacher questions that they still have about Socratic Seminar and their role in the discussion. Groups will be asked to share what they discussed and what the best procedures are for Socratic Seminar. These will then be posted on the board for easy viewing (and each student already will have a handout which also has these).

Elaborate —*Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways.*

After all questions are answered, students will be asked to move the desks into an inner and an outer circle. I will have preselected who goes in the inner circle and who goes into the outer. I will have previewed the questions that students have written and will ask the student with the most provocative question to begin the discussion.

Students will begin the discussion. They will be allotted 15 minutes (10 if the previous elements of the lesson took more time than expected) to discuss the first and subsequent questions and ideas. Then students in the inner circle will switch with those in the outer and the discussion begins again.

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Assessment will be made by observation. Recording of questions and ideas shared. Ability to effectively use text evidence to support ideas. Ability to be respectful with peers during the discussion.

VI. Unit Resources (Suggested length: 2 – 4 pages)

Provide a listing of books, Web sites, videos, and/or other instructional materials that are intended to supplement the unit. Include resources intended for both teacher and student use. Be sure to use APA style for books/articles and provide a brief (1-2 sentence) annotation for Web sites and instructional materials.

1. 25 copies of Shakespeare's *Romeo and Juliet*
2. <https://www.youtube.com/watch?v=e4tSfkGyC74> (ROMEO & JULIET - FULL AudioBook by William Shakespeare | Theater & Acting Audiobooks)

3. Bright-link, laptop for presentation
4. Chart Paper
5. Markers
6. Instructions for TABA activity (**attached under Lesson Plan**)
7. "Lava" short film (for Questioning opener)
8. Costa/Questioning handouts (**attached under Lesson Plan**)
9. "Peter Pan" video clip:
https://www.youtube.com/results?search_query=1960+peter+pan+televised+play+
10. Socratic Seminar model video (**find URL**)
11. Socratic Seminar instructions
12. Bruner Instructions/stations (**in lesson plan**)
13. **Performance Task (attached under Lesson Plan)**
14. **Real life Romeo and Juliet scenarios (articles). See below.**
15. **Fate/Free Will article (See below).**

Article 1:

Husband Commits Suicide, Then Wife Wakes From Coma

Reuters January 22, 2005

Posted on **January 22, 2005 at 9:12:10 PM EST** by **Choose Ye This Day**

ROME (Reuters) - An Italian pensioner committed suicide after his wife fell into a coma, but just hours after he killed himself the woman woke up, Italian media reported on Saturday.

Recalling the end of "Romeo and Juliet," the 70-year-old man, Ettore, who had sat by his wife's bedside for four months after she slipped into a coma following a heart attack, finally gave up hope and gassed himself in the garage of his family home.

Less than a day later, his wife, Rossana, woke up in her hospital bed in Padua and immediately asked for him.

The northern town of Padua lies just 40 miles from Verona, where star-crossed lover Romeo killed himself believing Juliet to have died. But minutes later Juliet woke up and seeing Romeo dead, stabbed herself.

2:

Afghanistan's Romeo and Juliet, defying religion and culture for love

By [Mick Krever](#), CNN

Updated 2:08 PM ET, Wed February 3, 2016

(CNN)Zakia and Ali knew theirs was a forbidden love. She was Sunni and ethnically Tajik; he was Shiite and ethnically Hazara -- the Montagues and Capulets.

*"From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life"*

So begins, with gloomy prophecy, one of the most famous stories in English literature. Shakespeare's Romeo and Juliet would take their own lives out of despair.

Rod Nordland, a journalist who found Afghanistan's Romeo and Juliet, says that in that country, the despair all too often comes to an end in a so-called honor killing.

"I expected that the next and final article would be about how the girl's family came one night and dragged her from the shelter," he writes in his new book, "The Lovers."

"We would all be outraged and then turn the page. That's how such stories usually end, but I was wrong, and theirs was just the beginning." Fleeing home with nothing but their faith in each other, they survived. "They're illiterate," Nordland told CNN's Christiane Amanpour. "They haven't gone to school; they have one or two years between the two of them."

"What the most surprising thing was what a big role poetry played in their lives. They couldn't read it, but they could get it from popular music." In the book, Nordland writes of Ali's ringtone -- a contemporary Pashto love song.

*"Come here, my little flower, come!
Let me tear open my breast
And show you my own heart, naked!"*

Zakia is Sunni and ethnically Tajik; Ali is Shiite and ethnically Hazara -- the Montagues and Capulets." Ali courted Zakia with poetry that he recited to her, the words from songs that he recited, and stories, old Persian love stories, that go back to the Bible and even before the Bible." "It's a very big part of their emotional life. And it was kind of heartening to see that, even in these unlettered people from a very remote corner of Afghanistan."

Zakia was cagey at first about accepting Ali's proposal -- she knew the taboo, and danger, in such a marriage. She would be offending her family's "honor," as they would put it, for running away with a Shiite, Hazara man.

"One hundred percent, they would kill me," Zakia told Nordland.

"There's even a law in Afghanistan," Nordland told Amanpour, "that if you're a man and you kill a woman in your family because she offended your honor, the maximum penalty is two years." "In Afghanistan, there are cases of families waiting six and eight years before they killed the girl. And sometimes they'll pretend to reconcile, and then when everybody kind of forgets about the case, then turn around and kill the person. It happens over and over again."

They left their homes just after their parents found out about their relationship. Her father was outraged, Nordland writes.

"I swear to God that even if it costs me everything, I will try to bring my daughter back home," Nordland quotes him as saying. "She is a part of my body like one of my limbs -- how can I let her go with that boy?"

Ali's tenderness won her over, defying the near certain death she faced.

"It was very hard," Zakia told Nordland. "Everyone in my family was against me."

In 2011, a Thompson-Reuters foundation poll listed Afghanistan as the most dangerous country in the world for women. According to Amnesty International, "any form of immorality, whether adultery or rape, is considered a way of dishonoring the family and may lead to 'honor' related violence."

Star-crossed lovers. Their story was even complete with its own balcony scene; Romeo wooing his Juliet.

"If someone loves someone, she should have that bravery to do whatever has to be done," Zakia told Nordland.

"It was very hard," Zakia told Nordland. "Everyone in my family was against me."

As Zakia lay on the roof of her house, Nordland writes, Ali recited an Afghan song.

*"Your two dark eyes are those of an Afghan,
But the mercy of Islam is not in your heart.
Outside your walls I spent nights that became daylights;
What kind of sleep is this that you never wake up?"*

"That poem moved me, it increased my courage," she told Nordland. "Those days were so cold, and he was coming to meet me anyway, even though I told him not to come, because the weather was very cold, and he came anyway, and then he recited this poem."

Writing their story for The New York Times, Nordland made Afghanistan's Romeo and Juliet famous. "They've become heroes to their generation because they're obviously not the only people that have fallen in love," he said. "Afghans fall in love, and then they put that aside and marry the people they're told to marry."

"What makes her case so perilous is that her family, if they were to kill her, they can rest easy knowing that nobody would be prosecuted. Or if anybody was prosecuted, nobody would be seriously punished."

Nordland, who has long reported from Afghanistan, was no stranger to the story of honor killings. "The issue of women's rights has just come up over and over again because there were such great expectations for it," he told Amanpour. "And there has been a lot of improvement, it's true. But it's a pretty low bar."

"It is kind of shocking to think that you can be killed for something as small as deciding who you want to fall in love with, and that the predominant view, at least among the patriarchy, among the mullahs and so on, is that love is wrong and people should marry who their fathers tell them to and be satisfied with that." Afghan President [Ashraf Ghani](#), speaking with Amanpour in Davos, Switzerland, last month, said the government stood "for the constitutional rights, and particularly for women's rights." "This is one of the most fundamental challenges that Afghan society faces. It's because 40 years of violence have destroyed the historical role of women," he said.

Nordland says Ghani deserves some credit in this regard; his predecessor, [Hamid Karzai](#), kept his wife hidden from public view. "In a very important symbolic sense," he said, "he's brought his wife out in public. He's given her jobs to do."

"But on the other hand, the negotiations now going on (with the [Taliban](#)) -- the sort of stage two, tier two negotiations -- there are no women involved, and women are very upset about that."

By their own tenacity, Zakia and Ali have survived, hidden from their families. But in Afghanistan, Nordland said, their future is bleak.

"They have a young daughter now who's just over a year."

"They've become heroes to their generation because they're obviously not the only people that have fallen in love," Rod Nordland says. "They haven't been willing to risk her life by swimming across the Aegean on the way to Europe and where, if they applied for asylum, they would be shoo-ins. They qualify on four out of the five international grounds for asylum. "

"The law does not allow them to do that from their home country. They have to first risk their lives and get somewhere where they can." "And they actually saw the picture of Alan Kurdi, the little boy who was washed up on the beach in Turkey, and a friend showed it to them on his cell phone, and that just sort of got them where they lived and they just thought they're not going to do that to their own daughter."

"And they don't understand, either, why it shouldn't be possible, if they have such a good case for asylum, to make some sort of arrangement for them, you know, where they could just get a visa and leave from their own country in a civilized way."

3:

The Choice Is Yours: The Fate Of Free Will

January 15, 2014 10:02 AM ET [Commentary](#) [MARCELO GLEISER](#)

Everyone wants to be free; or at least have some choice in life. We all have our professional, family and social commitments. On the other hand, most people believe that they are free to choose what to do, from 2 simplest to the more complex: should I drink coffee with sugar or sweetener? Do I put some money in the savings or do I spend it all? Who should I vote for in the next elections? Should I marry Carmen or not?

The question of free will is essentially a question of agency, of who is in charge as we go through our lives making all sorts of choices.

Traditionally, it's been a topic for philosophers and theologians. But recent work in neuroscience is forcing a reconsideration of free will, to the point of questioning our freedom to choose. Many neuroscientists, and some philosophers, consider free will to be an illusion. Sam Harris, for example, [wrote a short book arguing the case](#).

His shocking conclusion comes from a series of experiments that have revealed something quite remarkable: our brains decide a course of action before we know it. From Benjamin Libet's pioneering experiments in the 1980s using [EEG](#) to more recent investigations using [fMRI](#), or implants directly in the neurons, the motor region responsible for making a motion in response to a question fired up [before the subject was aware of it](#). The brain seems to be deciding before the mind knows about it.

If this is indeed true, the choices we think we are making, expressions of our freedom, are being made subconsciously, without our explicit control. Could it really be that we are so deluded?

The situation is not so simple. For one thing, defining free will is complicated. An operational definition is that free will is the ability to make one's own choices. Of course, we are always subjected to all sorts of constraints in our lives, from our genetics to our upbringing to our experiences. There is no blank slate over which we choose. Still, can it be that we are led to believe that we are the conscious agents of our choices when we aren't?

A popular argument against free will goes like this: imagine that in the future scientists will be able to map and decode all your mental states with arbitrary precision. They could then predict what you will do before you are aware of your choice. If this situation were ever to be possible — and it seems to me that it couldn't be in many different ways — free will would presumably be in trouble. But of course, such abstraction is mere fantasy: machines can't measure all our mental states in rapid succession if we don't even know how these states emerge. Any measurement that needs to track billions of neurons and trillions of synapses in time is far-fetched.

There is a risk of trivializing a question, cutting it down to shape so that it can be analyzed quantitatively.

Furthermore, the experiments in question here are limited to decisions that are far removed from the truly complex choices we make in our lives, those that involve a lot of back and forth thinking, prompt confusion, result in pondering, require talking to other people and generally take time to arrive at a conclusion. There is a huge gap in cognitive complexity from pushing buttons in a lab experiment to deciding whom you will marry, your profession or if you will commit a murder (psychopathic pathologies aside). When it comes to the choices we make in life, there is a spectrum of complexity and this is reflected in the issue of free will. Some do indeed happen before conscious awareness, and others don't.

It seems to me that the question of free will is not simply a black-and-white or yes-no kind of question, but one that embraces the full complexity of what it means to be human.