“A Dream Deferred”

Conceptual Unit for 9 Honors Students

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College of William and Mary

Submitted December 10, 2014

Dr. Lindy Johnson

Fall 2014

Methods – Secondary English
Unit Rationale

As part of the ninth grade Honors English curriculum, four sections of students will participate in a unit entitled “A Dream Deferred.” The unit will include several central texts, as well as many peripheral texts brought in for only a few days. However, the concept of dreams and what it takes to achieve them is woven through each of these texts and will percolate through all discussions and activities.

The texts used in the unit will include Shakespeare’s *Romeo and Juliet*, a chapter from *I Am Malala* by Malala Yousafzai with Christina Lamb, several poems (including two Shakespearean sonnets and two poems by Langston Hughes), clips from three film adaptations of *Romeo and Juliet*, and related songs. The major summative assessments will be a dramatic adaptation of a scene from *Romeo and Juliet* and a two to three page personal narrative. These texts and assignments will be used to encourage the students to examine more deeply the concept of achieving dreams.

The introductory text for the unit is “Harlem,” by Langston Hughes, and it is from the first line of this poem that the unit gets its name. This poem asks the reader to consider what happens when dreams are not achieved. Hopefully this text will lead students to consider their own feelings about their dreams and how they might feel if those dreams were not realized. Students will read texts throughout the unit that show dreams both achieved and denied, and hopefully they will move, by the end of the unit, to considering what they can do to make sure that their dreams are not deferred.

While it is important to convey to students the literary merit of the texts used and what gives them that merit, it is my hope that this unit will go a step further. The texts will be used to ask students to think about their own dreams, how they can achieve them, and what their lives
could look like if they commit themselves to their goals. Herz and Gallo write in their book about using canonical texts with young adult literature that many teachers, through classroom experiences, “have learned the value of a thematic approach where the *ideas* are viewed as more important than the individual literary work” (2005, pg. 27). This unit will follow this line of thinking, emphasizing the central concept throughout the discussions and activities so that what students learn extends beyond their literary lives. Remembering specific details about a text in the long term has little use for many students, but talking about an idea that could affect students in their daily lives will hopefully have a lasting effect.

This unit will be taught using multiple texts so that students can begin to see intertextual connections related to the theme and examine the theme through multiple manners, in various contexts, and in the lives of people of different races, ethnicities, and cultures. Wold, Elish-Piper, and Schultz discuss in their article on Linked Text Sets that sing multiple thematically linked texts allows “high school students [to] see the common threads that cut across gender, culture, race, and geography to bind us as human” (2010, pg. 394). Understanding connections between groups of people will help students to develop tolerance towards, empathy with, and compassion for other peoples, seeing them as fellows instead of others. As students interact in an increasingly globalized world, this skill will serve them well.

Using multiple texts will also give students practice with examining different types of texts, something supported in the Virginia Standards of Learning and necessary for students to become effective critical thinkers. Standard 9.4 for English 9 states that students need to learn to “read, comprehend, and analyze a variety of literary texts including narratives, narrative nonfiction, poetry, and drama” (Virginia Department of Education, 2010). This unit supports Standard 9.4 by examining a novel, a chapter from an autobiography, seven poems, and a play.
In adhering to this standard, this unit will also encourage growth in critical thinking. Students need opportunities to understand the human experience in different ways and from different viewpoints to develop critical thinking skills (Wold, Elish-Piper, & Schultz, 2010). Examining a variety of different texts, in a variety of formats, functions as one way to achieve this goal. Students will have to think about a single theme, achieving dreams, as it applies to and is represented in these various texts, which will make students consider the kinds of questions and connections that are integral to critical thinking.

Striving for goals and development into adulthood also from important topics in the developmental stage of adolescence. Jean Piaget’s theories of human development indicate that adolescents deal with a conflict between identity and role confusion, which affects many of the choices that students make (Sternberg & Williams, 2010, pg. 78). This is a difficult struggle to cope with, and, like other types of learning that students encounter, it can be aided with scaffolding. Helping students to consider what they want in life and how they can achieve that will aid students as they deal with those issues in their own lives.

Introducing students to adolescent characters who struggle to achieve their own dreams can help students to connect with the theme, making it seem more relevant in the students’ own lives. As Romeo, Juliet, and Malala are all adolescents, students will be able to more readily engage with these texts and the theme of achieving dreams. Herz and Gallo write that “By linking YAL with the classics, we can see our students become developing readers, connecting, comparing, and drawing parallels about the elements of literature” (2005, pg. 93). The idea of contemporary adolescents dealing with the theme will make the same topic more accessible in a different context, such as the setting for Romeo and Juliet, and allow students to make more advanced connections as they will have an additional, more familiar context, in the young adult
text, with which to make those same connections. Wold, Elish-Piper, and Schultz write that using adolescent literature creates “a framework that… includes teen culture as a bridge to encourage students that want to read more about the world and the ever present human conditions that are a dynamic part of daily living” (2010, pg. 393). Again, the connections between students’ own lives and the less familiar contexts in texts like *Romeo and Juliet* will be more easily forged if “bridged” by a text that shows contemporary adolescents dealing with similar themes.

*I Am Malala* shows the theme of achieving dreams through the words and experiences of an adolescent, although the story takes place in another culture. *Romeo and Juliet* also represents this theme, but in a different time period. Likewise, the poems, music, and film adaptations will represent the theme of achieving dreams in different contexts and formats. The variety will emphasize the universality of the theme and hopefully increase student engagement.

Those who adhere to a more traditional method of arranging instruction may argue that *Romeo and Juliet* is such an important, complex, and worthy text that it should be given more focused attention. However, using other texts and focusing on a separate theme will help students to better understand *Romeo and Juliet*. By using texts in varying, and in some cases more familiar, contexts and making connections between their own lives and those more familiar settings, “students are more apt to continue that same process with more difficult, ‘remote’ literature” (Daniel, 1995, pg. 161). Analyzing texts that appear, on the surface, to have more in common with the students’ own lives, like young adult literature, will support the students in making initial connections to their own lives, which will then serve to support those students as they analyze canonical texts like *Romeo and Juliet*. If students can find common ground in Romeo and Juliet’s struggles to be together and their own struggles for their dreams, students will be more able and willing to engage with the canonical text.
Some may argue that the idea of struggling to achieve one’s dreams may be too idealistic for students to consider as ninth graders. While most students have the ability to make certain small choices, others decide much of their circumstances. However, adolescents, particularly those in high school, should consider what their futures might look like after they no longer live in the care of guardians. Whether they want to go on to some form of postsecondary education or join the work force, students need to consider what their wants are so that they can prepare to do what they need to do to make that hope a reality. Particularly for students who want to continue their education and need satisfactory grades, ninth grade serves as an ideal time to consider what students’ dreams for the future demand of them in the present.

This unit and the texts included in it are intended to lead students to think about what it takes to achieve a dream. The various texts included will approach this idea from different angles and through different contexts, thus giving students numerous ways to enter the discussion and make the connections that may affect their thinking in the future. One unit may not be able to revolutionize a student’s way of thinking, but it can begin a worthwhile conversation about who, or what, has power over a student’s choices and future.
References


Unit Goals for Student Learning

Goal 1: Students will explore the concept of dreams for the future.
   a. Students will discuss, in a literary context, when dreams are and are not realized, what it takes to strive to achieve a dream, and what it looks like when people succeed or fail in pursuing a dream.
   b. Students will consider the concept of dreams through other media, such as nonfiction writing and music.

Goal 2: Students will be exposed to a number of different forms of text and media, including fiction, non-fiction, drama, poetry, music, and art.

Goal 3: Students will consider the concept of dreams in many different contexts, by considering those contexts that they read about and by thinking about their own lives.

Goal 4: Students will engage in writing assignments that consider dreams in various contexts, including the student’s own lives.
Student Texts

• *Romeo and Juliet*

• chapter 11 from *I Am Malala*

• poems
  o “Harlem” by Langston Hughes
  o Shakespeare’s Sonnet 29
  o Shakespeare’s Sonnet 25
  o “Fate” by Ralph Waldo Emerson
  o “Invictus” by William Ernest Henly
  o “Doubtless” from *Bronx Masquerade* by Nikki Grimes (Steve’s poem)
  o “Dreams” by Langston Hughes

• sections from film adaptations for compare/contrast
  o Franco Zeffirelli adaptation
  o Baz Luhrmann adaptation
  o *West Side Story*

• songs
  o “Love Story” by Taylor Swift
  o “Romeo and Juliet” by the Dire Straits
  o “A Boy Like That” from *West Side Story*
Teacher Resources


http://web.b.ebscohost.com/ehost/detail/detail?vid=3&sid=61f59150-ddf2-4ff0-8cc6-476b293dd966%40sessionmgr115&hid=127&bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#db=ehh&AN=51535646

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>topic: introduction to the unit</td>
<td>topic: introduction to the unit</td>
<td>topic: introduction to William Shakespeare</td>
<td>topic: introduction to William Shakespeare</td>
<td>topic: introduction to the personal narrative</td>
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<tr>
<td></td>
<td>homework: bring in research on your topic (assigned in class), including at least five sources</td>
<td>homework: bring in research on your topic (assigned in class), including at least five sources</td>
<td>homework: none</td>
<td>homework: none</td>
<td>homework: none</td>
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<td>Week 2</td>
<td>topic: introduction to the personal narrative</td>
<td>topic: Shakespeare, continued</td>
<td>topic: Shakespeare, continued</td>
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<tr>
<td></td>
<td>homework: none</td>
<td>homework: none</td>
<td>homework: none</td>
<td>homework: read the poems handed out in class and makes notes on each one about the language that the poet uses</td>
<td>homework: read the poems handed out in class and makes notes on each one about the language that the poet uses</td>
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<tr>
<td></td>
<td>topic: poetry</td>
<td>topic: poetry</td>
<td>topic: Shakespeare, continued</td>
<td>topic: Shakespeare, continued</td>
<td>topic: non-fiction</td>
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<tr>
<td></td>
<td>homework: none</td>
<td>homework: none</td>
<td>homework: come up with 5 questions to ask a Peace Corps volunteer about the life of high school students in Ecuador</td>
<td>homework: come up with 5 questions to ask a Peace Corps volunteer about the life of high school students in Ecuador</td>
<td>homework: rough draft of personal narrative due next class</td>
</tr>
<tr>
<td>Week 3</td>
<td>topic: non-fiction</td>
<td>topic: Shakespeare, continued</td>
<td>topic: Shakespeare, continued</td>
<td>topic: Shakespeare, continued</td>
<td>topic: Shakespeare, continued</td>
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<tr>
<td></td>
<td>homework: rough draft of personal narrative due next class</td>
<td>homework: brainstorm for the final project, come up with at least two suggestions for a theme</td>
<td>homework: brainstorm for the final project, come up with at least two suggestions for a theme</td>
<td>homework: none</td>
<td>homework: none</td>
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<tr>
<td>Week 4</td>
<td>topic: Shakespeare, continued</td>
<td>topic: Shakespeare, continued</td>
<td>topic: Shakespeare, continued</td>
<td>topic: Shakespeare, continued</td>
<td>topic: Shakespeare, continued</td>
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<tr>
<td></td>
<td>homework: none</td>
<td>homework: brainstorm for the final project, come up with at least two suggestions for a theme</td>
<td>homework: brainstorm for the final project, come up with at least two suggestions for a theme</td>
<td>homework: none</td>
<td>homework: none</td>
</tr>
<tr>
<td>Week 5</td>
<td>topic: Shakespeare, continued</td>
<td>topic: Shakespeare, continued</td>
<td>topic: music</td>
<td>topic: music</td>
<td>topic: Shakespeare in film</td>
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<tr>
<td></td>
<td>homework: none</td>
<td>homework: none</td>
<td>homework: none</td>
<td>homework: none</td>
<td>homework: personal narrative due next class</td>
</tr>
<tr>
<td>Week 6</td>
<td>topic: Shakespeare in film</td>
<td>topic: &quot;Dreams&quot; by Langston Hughes</td>
<td>topic: &quot;Dreams&quot; by Langston Hughes</td>
<td>topic: Day at the Globe Theater</td>
<td>topic: Day at the Globe Theater</td>
</tr>
<tr>
<td></td>
<td>homework: personal narrative due next class</td>
<td>homework: final scene script due next class, scene presentations next class</td>
<td>homework: final scene script due next class, scene presentations next class</td>
<td>homework: none</td>
<td>homework: none</td>
</tr>
</tbody>
</table>

*note – Due to block scheduling, the same lessons are taught on two days. A day students will have the lesson the first day it is listed, and B day students will have the lesson on the following day.*
Final Assessment – Day at the Globe Theater

Context: At the end of the “Dream Deferred” unit, students will have considered how their actions can either defer or achieve a dream and explored questions about the power of outside circumstances versus individual action. Students will have read various texts that deal with issues of dreams, choices, and actions and seen how those concepts can play out in different settings.

Assignment: Students will re-write the script for a scene from Shakespeare’s Romeo and Juliet to set it in another context. This context should highlight the themes of dreams and actions in the original scene, and the re-written script should have dialogue and stage directions that mirror the original text but are appropriate to the chosen context. The final draft must be typed, in 12 pt. Times New Roman font, and in a “play” format, including dialogue and stage directions.

What To Do: Students will be divided into groups of five or six members, depending on class size. Each group will be assigned a scene from Romeo and Juliet. The group will review their scene and choose another context in which to place their scene. The group will work together to adapt the scene. Group members will assign roles, come up with at least four prop/setting pieces to use in their production, and practice the scene together. All members of the groups should have some kind of costume, either made by the group or comprised of items that the students own (groups do not need to buy costumes). A hard copy of the script will be turned in and the scenes will be presented to the class on the final day of the unit, our Day at the Globe Theater. Students can use copies of the script when they act out the scene, but they should be familiar enough with the text to be able to act using emotion and movement.

Evaluation: Students will be evaluated on the basis of their chosen context, the script (content and format/mechanics), their oral presentation skills, and their use of costumes and props. There will also be a small portion of the grade (4 points out of 50) determined by peer evaluations from their group members.
### Rubric – Day at the Globe Theater

**Assignment:** Students will re-write the script for a scene from Shakespeare’s *Romeo and Juliet* to set it in another context. This context should highlight the theme of dreams in the original scene and follow the same general plotlines, but the re-written script should have dialogue and stage directions that mirror the original text while still being appropriate to the chosen context. The final draft must be typed, in 12 pt. Times New Roman font, and in a “play” format, including dialogue and stage directions.

<table>
<thead>
<tr>
<th>Rubric</th>
<th>Outstanding</th>
<th>Proficient</th>
<th>Needs Improvement</th>
<th>Student Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Script – content</strong></td>
<td>The script follows the action of the assigned scene but is fully adapted to fit the chosen context. The dialogue and stage directions fit the context, and details are included that make the context clear. (15)</td>
<td>The script somewhat follows the action of the assigned scene and is somewhat adapted to fit the chosen context. The dialogue and stage directions partially fit the context, and only some details are included regarding the context. (8)</td>
<td>The script does not follow the action of the assigned scene and is not adapted to fit the chosen context. The dialogue and stage directions do not fit the context, and details are not included to make the context clear. (2)</td>
<td>_____/15</td>
</tr>
<tr>
<td><strong>Script – format and mechanics</strong></td>
<td>The script is written in the format of a play. There are few (0-5) mistakes regarding grammar, mechanics, and spelling. (3)</td>
<td>The script is written in the format of a play. There are several (6-10) mistakes regarding grammar, mechanics, and spelling. (2)</td>
<td>The script is not written in the format of a play. There are many (10 or more) mistakes regarding grammar, mechanics, and spelling. (1)</td>
<td>_____/3</td>
</tr>
<tr>
<td><strong>Context</strong></td>
<td>The chosen context highlights the themes of fate and free will in the scene well and fits well with the action of the scene. (10)</td>
<td>The chosen context highlights the themes of fate and free will in the scene somewhat and fits moderately with the action of the scene. (6)</td>
<td>The chosen context does not highlight the themes of fate and free will in the scene and does not fit well with the action of the scene. (2)</td>
<td>_____/10</td>
</tr>
<tr>
<td><strong>Oral Presentation</strong></td>
<td>The student speaks well in front of a group. He/she makes eye contact with the audience and speaks with adequate volume and annunciation. (12)</td>
<td>The student speaks satisfactorily in front of a group. He/she makes some eye contact with the audience and speaks with some volume and annunciation. (7)</td>
<td>The student does not speak well in front of a group. He/she makes little eye contact with the audience and speaks with little volume and struggles with annunciation. (2)</td>
<td>_____/12</td>
</tr>
<tr>
<td><strong>Costumes</strong></td>
<td>The student has a costume that relates to the context and the student’s character. (3)</td>
<td>The student has a costume that does not relate to the context or the student’s character. (1)</td>
<td>The student does not have a costume. (0)</td>
<td>_____/3</td>
</tr>
<tr>
<td><strong>Props</strong></td>
<td>The group used at least four prop/setting items that related to the context. (3)</td>
<td>The group used only 2 to 3 prop/setting items that related to the context. (2)</td>
<td>The group used only one or no prop/setting item(s) that related to the context. (0)</td>
<td>_____/3</td>
</tr>
<tr>
<td><strong>Peer Evaluations</strong></td>
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</table>

**Total Score and Comments**
Final Assessment – My Dream

Context: At the end of the “Dream Deferred” unit, students will have considered how their actions can either defer or achieve a dream and explored questions about the power of outside circumstances versus individual action. Students will have read various texts that deal with issues of dreams, choices, and actions and seen how those concepts can play out in different settings.

Assignment: Students will be asked to consider how the themes in the unit have played out in their own lives. Students will write their own personal narrative about a time that they had to make a choice and take action to achieve a dream or a wish. It needs to be between two and three pages. The final draft must be typed, in 12 pt. Times New Roman font, and in paragraph form.

Prompt: Think about your dreams and wishes. Was there ever a time when you had to take action to make something happen? Did you take action? What happened? What were the consequences? You can choose to consider a big dream or a small wish, as long as you discuss what the dream or wish was, what actions you took (or did not take), and what the consequences were.

Evaluation: Students will be evaluated on the basis of content, structure, word choice, grammar and mechanics, and the introduction and conclusion. Students must also show evidence of the various stages of the writing process, including pre-writing, at least one draft, evidence of editing/revising, and a final draft.
**Rubric – My Dream**

**Assignment:** Students will be asked to consider how the themes in the unit have played out in their own lives. Students will write their own personal narrative about a time that they had to make a choice and take action to achieve a dream or a wish. It needs to be between two and three pages. The final draft must be typed, in 12 pt. Times New Roman font, and in paragraph form.

<table>
<thead>
<tr>
<th></th>
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<th>Proficient</th>
<th>Needs Improvement</th>
<th>Student Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content</strong></td>
<td>The memoir includes a choice that the student made, how the student made the choice, and the consequences of the choice. (10)</td>
<td>The memoir includes only some of the following elements: a choice that the student made, how the student made the choice, and the consequences of the choice. (5)</td>
<td>The memoir includes none of the following elements: a choice that the student made, how the student made the choice, and the consequences of the choice. (0)</td>
<td>_____/10</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>The narrative is well organized. The story flows smoothly, and transitions are used well. (10)</td>
<td>The narrative is moderately well organized. The story flows somewhat smoothly, and transitions are sometimes used well. (7)</td>
<td>The narrative is poorly organized. The story does not flow smoothly, and transitions are not used well. (2)</td>
<td>_____/10</td>
</tr>
<tr>
<td><strong>Introduction</strong></td>
<td>The memoir begins with an introduction that is catchy and immediately grabs the attention of the reader. (5)</td>
<td>The memoir begins with an introduction that is somewhat catchy but does not immediately grab the attention of the reader. (3)</td>
<td>The introduction to the memoir attempts to grab the attention of the reader but is confusing or makes no attempt to grab the attention of the reader. (0)</td>
<td>_____/5</td>
</tr>
<tr>
<td><strong>Conclusion</strong></td>
<td>The conclusion neatly wraps up the memoir. (5)</td>
<td>The conclusion wraps up the memoir in a manner that is somewhat neat. (3)</td>
<td>The conclusion does not wrap up the memoir. (0)</td>
<td>_____/5</td>
</tr>
<tr>
<td><strong>Word Choice</strong></td>
<td>The student uses appropriate and advanced word choice. The language is clear and vivid and emphasizes showing, rather than telling. (7)</td>
<td>The student uses appropriate and adequately advanced word choice. The language is somewhat clear and vivid, and in some instances emphasizes showing, rather than telling. (5)</td>
<td>The student does not use appropriate word choice. The language is not sufficiently clear or vivid and does not emphasize showing, rather than telling. (2)</td>
<td>_____/7</td>
</tr>
<tr>
<td><strong>Grammar and Mechanics</strong></td>
<td>There are few (0-5) mistakes regarding grammar, mechanics, and spelling. (3)</td>
<td>There are several (6-10) mistakes regarding grammar, mechanics, and spelling. (2)</td>
<td>There are many (10 or more) mistakes regarding grammar, mechanics, and spelling. (1)</td>
<td>_____/3</td>
</tr>
<tr>
<td><strong>Evidence of Writing Process</strong></td>
<td>Evidence is included of all of the following elements of the writing process: pre-writing, at least one draft, evidence of editing/revising, and a final draft. (10)</td>
<td>Evidence is included of only three of the following elements of the writing process: pre-writing, at least one draft, evidence of editing/revising, and a final draft. (5)</td>
<td>Evidence is included of two or fewer of the following elements of the writing process: pre-writing, at least one draft, evidence of editing/revising, and a final draft. (0)</td>
<td>_____/10</td>
</tr>
<tr>
<td><strong>Total Score and Comments</strong></td>
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# “A Dream Deferred” – Lesson 1

<table>
<thead>
<tr>
<th>Designer: Catherine Wood</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title/Topic:</strong> dreams in “Harlem,” by Langston Hughes, and in the students' own lives</td>
<td><strong>Description of students (grade level, etc.)</strong> 9 Honors, 100 minutes block</td>
</tr>
<tr>
<td><strong>Essential Questions:</strong> How does Langston Hughes think of dreams, as shown in his poem “Harlem”? How do you think about dreams in your own life?</td>
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<tr>
<td><strong>Objectives:</strong> The students will be introduced to the topic of dreams. They will examine how Langston Hughes discusses dreams in “Harlem.” They will also consider and write about their own conceptions of their dreams.</td>
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<tr>
<td><strong>Standards of Learning:</strong> 9.4 (a, f, k), 9.6 (a, d, e, f)</td>
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<tr>
<td><strong>Materials Needed:</strong> PowerPoint for lesson, signs for walls for continuum dialogue, copy of Teacher’s Guide to the Dream Continuum, copies of handouts with questions about “Harlem”</td>
<td></td>
</tr>
<tr>
<td><strong>Context:</strong> This is the first lesson in the “A Dream Deferred” unit, which includes <em>Romeo and Juliet</em>, several poems, film adaptations of <em>Romeo and Juliet</em>, a chapter of an autobiography, and music.</td>
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<tr>
<td><strong>Instructional Strategies and Timing</strong></td>
<td><strong>Differentiation/Adaptations:</strong> There is time for individual, group, and whole-class work. Students will be writing, reading, and getting out of their seats and moving.</td>
</tr>
<tr>
<td><strong>Opening/Hook to engage learners and activate prior knowledge</strong></td>
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<tr>
<td>Opening: The students will participate in a continuum dialogue. There will be signs on two of the walls for “Agree” and “Disagree.” The teacher will use the statements (projected on the front screen) on the Teacher’s Guide to the Dream Continuum Dialogue. TOTAL TIME – 20 min.</td>
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<tr>
<td>Middle Activities</td>
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<tr>
<td>Middle: The students were asked to research Langston Hughes’s life and bring in five facts about his life. The students will share their facts with the class until all the facts have been mentioned. The teacher will fill in any important biographical details that were not mentioned. “Harlem” will be projected on the front screen and students will read it silently. Then one student volunteer will be selected to read it aloud. Students will get handouts with questions about the poem, get into groups of about four, and answer the questions. Then the class will come together and share answers. (biographical information – 10 min.; read poem – 1 min.; handout in groups – 14 min.; share answers as a class – 10 min.) TOTAL TIME – 35 min.</td>
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</table>
### Closing activity (to summarize, *Ticket to Leave*, etc.)

Closing – Students will do a quick write assignment answering the following prompt: Think about the dreams you have for your future. Do you think it is possible for you to accomplish them? These will be collected at the end of the class. Then, students will be assigned one of the following four topics: Shakespeare’s life, Shakespeare’s writings, Shakespeare’s language, and the Elizabethan theater. For homework, the students will have to bring in research about their topic from at least five different sources. (quick write – 40 min.; assign homework – 5 min.) TOTAL TIME – 45 min.

### Formative and Summative Assessments:

The teacher will monitor the students during all class activities to ensure participation. The quick write will be collected at the end of class, and students will be assigned a participation grade if they completed the assignment. The teacher will check homework as students are sharing their biographical facts to ensure that all students completed the homework.

### Reflection & Recommendation for Future Use


“A Dream Deferred”
Continuum Dialogue
It is a good thing to have dreams.
You always have the ability to reach your dreams.
Eventually, it makes sense to settle and stop reaching for your dreams.
Everyone should be able to achieve their dreams.
It is good to have different dreams when you’re older than when you’re younger.
You have the ability to change your future.
Your dreams are influenced by the people around you.
What I do now will affect whether or not I can achieve my dreams.
“Harlem”

by Langston Hughes

What happens to a dream deferred?
Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?

Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?
Maybe it just sags
like a heavy load.

Or does it explode?
Think about the dreams you have for your future. Do you think it is possible for you to accomplish them?
Teacher’s Guide to the Dream Continuum Dialogue

Procedures:

One side of the room will have a sign that says “Agree” posted on the wall and the other side will have a sign that says “Disagree.” The students will gather in the middle of the room. The teacher will project the following statements from a PowerPoint, and the students will move to the place on the continuum that best reflects their perspective. Several students at various points along the spectrum should share why they chose their places on the spectrum.

Statements:

It is a good thing to have dreams.

You always have the ability to reach your dreams.

Eventually, it makes sense to settle and stop reaching for your dreams.

You have the ability to change your future.

Your dreams are influenced by the people around you.

Everyone should be able to achieve their dreams.

It is good to have different dreams when you’re older than when you’re younger.

What I do now will affect whether or not I can achieve my dreams.
“Harlem,” by Langston Hughes

1. What is this poem asking you to consider?

2. What do you think Hughes was thinking about when he was writing this poem? What might his dream have been? Why do you think this?

3. What kind of imagery does Hughes use? How does this help to communicate Hughes’s meaning?

4. What is your answer to the question that the poem poses in the first line?
### “A Dream Deferred” – Lesson 2

<table>
<thead>
<tr>
<th>Designer: Catherine Wood</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title/Topic:</strong> introduction to Shakespeare, the Prologue of <em>Romeo and Juliet</em> by William Shakespeare</td>
<td><strong>Description of students (grade level, etc.)</strong> 9 Honors, 100 minute block</td>
</tr>
<tr>
<td><strong>Essential Questions:</strong></td>
<td>What was Elizabethan theater like, and what was Shakespeare's life like? How does the prologue set up and shape our understanding of the rest of the play?</td>
</tr>
<tr>
<td><strong>Objectives:</strong></td>
<td>Students will learn about Shakespeare’s life and works and about Elizabethan theater. Students will understand the form and content of the prologue and begin to examine the themes present in the rest of the play.</td>
</tr>
<tr>
<td><strong>Standards of Learning:</strong></td>
<td>9.4 (a, c, d, f, i, k, l, m), 9.6 (d, e)</td>
</tr>
<tr>
<td><strong>Materials Needed:</strong></td>
<td>poster paper, crayons/markers/colored pencils, laptops, handout with copy of the Prologue (to allow for annotation), choral reading guide (Teacher's Guide for Choral Reading – Prologue), paper for map, markers/crayons/colored pencils for map</td>
</tr>
<tr>
<td><strong>Context:</strong></td>
<td>The students have had one lesson in the unit, which introduced the idea of dreams. Their homework for the night was to research one of four topics (Shakespeare’s life, Shakespeare's writings, Shakespeare's language, and the Elizabethan theater) and find at least five sources with information.</td>
</tr>
<tr>
<td><strong>Instructional Strategies and Timing</strong></td>
<td>Opening: Students will get into groups based on the topic that they researched for homework. They will share what they found with their group members. The groups will choose either a poster or a PowerPoint and make something to be presented to the class on their topic. The groups will each have five minutes to present their posters/PowerPoints to the rest of the class. (create presentation – 40 min.; groups present to class – 20 min.) TOTAL TIME – 60 min.</td>
</tr>
<tr>
<td><strong>Opening/Hook to engage learners and activate prior knowledge</strong></td>
<td>Middle: Students will do repeated choral readings of the Prologue. There will be guiding questions that go along with each one (see Teacher's Guide for Choral Reading – Prologue). TOTAL TIME – 20 min.</td>
</tr>
<tr>
<td><strong>Closing activity (to summarize, Ticket to Leave, etc.)</strong></td>
<td>Closing: Then, students will get a piece of paper and markers/crayons/colored pencils. They will be asked to make a map, or some kind of visual aid/graphic organizer, that shows what they know, from the Prologue, about the action in the play so far.</td>
</tr>
<tr>
<td><strong>Differentiation/Adaptations:</strong></td>
<td>Students will have the chance to work with the whole class, individually, and in groups. There are verbal, written, and illustrative elements in the lesson.</td>
</tr>
</tbody>
</table>
(individual plot maps – 15 min.; class plot map – 5 min.)
TOTAL TIME – 20 min.

<table>
<thead>
<tr>
<th>Formative and Summative Assessments:</th>
<th>The teacher will circulate as the students are working on their posters to make sure that all students did the homework, for which they will be given a participation grade. The teacher will monitor participation during all class activities.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reflection &amp; Recommendation for Future Use</strong></td>
<td></td>
</tr>
</tbody>
</table>
"Romeo and Juliet – Prologue"

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

The students will do four choral readings of the Prologue of *Romeo and Juliet*. In between the choral readings, students will have a few minutes to answer questions related to the reading. The structure and questions are below. Before starting, encourage students to annotate as they go. They can make notes about plot points they notice, words that stick out to them, words they do not know, etc.

Reading 1 – One student reads a line at a time.

  Question – What sticks out to you from this poem? Think about specific words, lines, or ideas.

Reading 2 – Split the class into two groups. The groups alternate reading lines.

  Question – What plot details do you notice in this sonnet? What is it telling you about the action to come?

Reading 3 – One at a time, students will read until they come to a comma, period, or semicolon, and then the next person will pick up reading.

  Question – What does the tone or attitude of the speaker seem to be towards the play in general and the characters?

Reading 4 – The whole class will read the poem together.

  Question – What is your impression of the prologue as an introduction to the play?
<table>
<thead>
<tr>
<th>Designer: Catherine Wood</th>
<th>Date:</th>
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<tbody>
<tr>
<td><strong>Title/Topic:</strong> dreams in non-fiction texts</td>
<td><strong>Description of students (grade level, etc.)</strong> 9 Honors, 100 minute blocks</td>
</tr>
<tr>
<td><strong>Essential Questions:</strong></td>
<td>How are dreams portrayed in an autobiographical context?</td>
</tr>
<tr>
<td><strong>Objectives:</strong></td>
<td>Students will examine the theme of dreams in a non-fiction text and consider the strategies used in that text while working on their own personal narratives.</td>
</tr>
<tr>
<td><strong>Standards of Learning:</strong></td>
<td>9.5 (a, c, h), 9.6 (a, b, c, d, e, f, g)</td>
</tr>
<tr>
<td><strong>Materials Needed:</strong></td>
<td>equipment for Skyping, student copies of <em>I Am Malala</em>, copies of Peer Editing handout</td>
</tr>
<tr>
<td><strong>Context:</strong></td>
<td>The students have read through the first three acts of <em>Romeo and Juliet</em>. They have read one related poem, and they have begun drafting their personal narratives. The students’ homework the previous night was to come up with at least five questions to ask the Peace Corps Volunteer and to read the chapter from <em>I Am Malala</em>, by Malala Yousafzai. They were to pick out their favorite passage and makes notes (separate piece of paper or annotating in the passage) about why it was so impactful.</td>
</tr>
<tr>
<td><strong>Instructional Strategies and Timing</strong></td>
<td><strong>Differentiation/Adaptations:</strong></td>
</tr>
<tr>
<td><strong>Opening/Hook to engage learners and activate prior knowledge</strong></td>
<td>The students have the opportunity to work individually, in groups, and as a whole-class. There will be opportunities for participation through writing and oral discussion. The students can choose what to do during the writing time, based on what would be most helpful to them as they work towards complete rough drafts.</td>
</tr>
<tr>
<td><strong>Middle Activities</strong></td>
<td>Opening: The students will Skype with a volunteer in the Peace Corps, Lucy Krips, who is a secondary English teacher in Ecuador. The volunteer, also a secondary English teacher, will speak about the Peace Corps as her personal dream and what she had to do to get there. She will also speak about the lives of her students and about the obstacles that they face in achieving their dreams. Then the students will ask the volunteer questions, which they devised as a homework assignment. TOTAL TIME – 30 min.</td>
</tr>
<tr>
<td><strong>Closing activity (to summarize, Ticket to Leave, etc.)</strong></td>
<td><strong>Middle:</strong> The students will break into groups of four. The students will share the passages that they selected for homework and the reasons that they chose that passage. The group will pick its favorite passage, and then the class will come back together to share their responses (the passage and the reasons for choosing it). (groups – 15 min., class – 10 min.)</td>
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<tr>
<td>TOTAL TIME – 25 min.</td>
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<tr>
<td>Closing: The students will work on their personal narratives. They will get in groups of three and rotate personal narratives to peer edit. Each editor will complete the peer editing handout to guide them. Any extra time students can use to work on their drafts. TOTAL TIME – 45 min.</td>
<td></td>
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</table>

| Formative and Summative Assessments: | The teacher will monitor during all activities to ensure participation. The teacher will also circulate as the students discuss *I Am Malala* to make sure that homework was completed. |
| Reflection & Recommendation for Future Use |  |
Peer Editing for Personal Narratives

1. Re-read the opening sentence/section of the personal narrative. Does it hook you? Why or why not?

2. Re-read the closing sentence/section of the personal narrative. Does it wrap up the piece well? Why or why not?

3. Is the writing clear? Do you understand what’s going on in the story? What makes it confusing or clear?

4. Does the writer include vivid description? If yes, give some examples below.

5. What are at least three strengths of this personal narrative?

6. What are two things that the writer could work on to improve his or her personal narrative? Remember these should be helpful suggestions. Tell the writer how he or she can improve, not what he or she did poorly.
### “A Dream Deferred” – Lesson 10

<table>
<thead>
<tr>
<th>Designer: Catherine Wood</th>
<th>Date:</th>
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<table>
<thead>
<tr>
<th>Title/Topic: start final act of <em>Romeo and Juliet</em>, by William Shakespeare, and begin working on script for final scene assignment</th>
<th>Description of students (grade level, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are the critical plot and thematic points in the first two scenes of Act V of <em>Romeo and Juliet</em>?</td>
<td>9 Honors, 100 minute block</td>
</tr>
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<table>
<thead>
<tr>
<th>Essential Questions:</th>
<th>Objectives:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will read the scenes 1 and 2 of Act V of <em>Romeo and Juliet</em> and will think about what are the most important elements of the text that they should pick up on. They will begin to create the script for their final scene project.</td>
<td>Students will read the scenes 1 and 2 of Act V of <em>Romeo and Juliet</em> and will think about which parts are necessary to communicate the plot and which ones are related to overarching themes in the play.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Standards of Learning:</th>
<th>9.1 (e), 9.4 (a, e, k), 9.6 (a, b, e)</th>
</tr>
</thead>
</table>

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<thead>
<tr>
<th>Materials Needed:</th>
<th>The students have read the first four acts of <em>Romeo and Juliet</em>. They have been assigned the final scene assessment, put into groups, and asked to start thinking about ideas for their adaptations. The previous class, students turned in drafts of their personal narratives.</th>
</tr>
</thead>
<tbody>
<tr>
<td>textbooks (with copy of text included), copies of Jigsaw Editing handout, document camera</td>
<td>Context:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instructional Strategies and Timing</th>
<th>Differentiation/Adaptations:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening: The students will be divided into four groups (of about four people). Each group will be assigned about thirty lines of from scene 1 or 2 of Act V, and each member of the group will get a handout with the lines on it. The groups will have to cut their scenes down to 20 lines, thinking about which parts are necessary to communicate the plot and which ones are related to overarching themes in the play. TOTAL TIME – 15 min.</td>
<td>The students have the opportunity for reading, writing, and working on an oral presentation. The students will get personalized feedback about what they need to work on in their writing and a chance to discuss their personal goals.</td>
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<thead>
<tr>
<th>Middle Activities</th>
<th>Closing activity (to summarize, Ticket to Leave, etc.)</th>
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</thead>
<tbody>
<tr>
<td>Middle: Each group will present their cut-down scenes. Someone from the group will show their handout under the document camera, on which lines will be crossed out. The groups must go read their edited scene and then justify why they cut out which parts. TOTAL TIME – 20 min.</td>
<td>Closing: Students will meet with their project groups. They should share their ideas for adaptations, decide on their adaptation, and begin writing the script. During this time, I will begin writing</td>
</tr>
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| | |
| | |
conferences with students based on the rough drafts they turned in the previous class. TOTAL TIME – 65 min.

| Formative and Summative Assessments: | The teacher will circulate to ensure that everyone is participating. The teacher will also check that students brainstormed for the adaptation by going around to the various groups to check before beginning the writing conferences. |
| Reflection & Recommendation for Future Use |   |
ACT V. SCENE I. – Part 1

setting – Mantua. A street.

Enter ROMEO

ROMEO
If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand:
My bosom's lord sits lightly in his throne;
And all this day an unaccustom'd spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead--
Strange dream, that gives a dead man leave
to think!--
And breathed such life with kisses in my lips,
That I revived, and was an emperor.
Ah me! how sweet is love itself possess'd,
When but love's shadows are so rich in joy!

Enter BALTHASAR, booted

News from Verona!–How now, Balthasar!
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fares my Juliet? that I ask again;
For nothing can be ill, if she be well.

BALTHASAR
Then she is well, and nothing can be ill:
Her body sleeps in Capel's monument,
And her immortal part with angels lives.
I saw her laid low in her kindred's vault,
And presently took post to tell it you:
O, pardon me for bringing these ill news,
Since you did leave it for my office, sir.

ROMEO
Is it even so? then I defy you, stars!
Thou know'st my lodging: get me ink and paper,
And hire post-horses; I will hence to-night.
ACT V. SCENE I. – Part 2

setting – Mantua. A street.

ROMEO
Tush, thou art deceived:
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the friar?

BALTHASAR
No, my good lord.

ROMEO
No matter: get thee gone,
And hire those horses; I'll be with thee straight.

Exit BALTHASAR

Well, Juliet, I will lie with thee to-night.
Let's see for means: O mischief, thou art swift
To enter in the thoughts of desperate men!
I do remember an apothecary,--
And hereabouts he dwells,--which late I noted
In tatter'd weeds, with overwhelming brows,
Culling of simples; meagre were his looks,
Sharp misery had worn him to the bones:
And in his needy shop a tortoise hung,
An alligator stuff'd, and other skins
Of ill-shaped fishes; and about his shelves
A beggarly account of empty boxes,
Green earthen pots, bladders and musty seeds,
Remnants of packthread and old cakes of roses,
Were thinly scatter'd, to make up a show.
Noting this penury, to myself I said
'An if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a caitiff wretch would sell it him.'
O, this same thought did but forerun my need;
And this same needy man must sell it me.
As I remember, this should be the house.
ACT V. SCENE I. – Part 3

setting – Mantua. A street.

Enter APOTHECARY

APOTHECARY
Who calls so loud?

ROMEO
Come hither, man. I see that thou art poor:
Hold, there is forty ducats: let me have
A dram of poison, such soon-speeding gear
As will disperse itself through all the veins
That the life-weary taker may fall dead
And that the trunk may be discharged of breath
As violently as hasty powder fired
Doth hurry from the fatal cannon's womb.

APOTHECARY
Such mortal drugs I have; but Mantua's law
Is death to any he that utters them.

ROMEO
Art thou so bare and full of wretchedness,
And fear'st to die? famine is in thy cheeks,
Need and oppression starveth in thine eyes,
Contempt and beggary hangs upon thy back;
The world is not thy friend nor the world's law;
The world affords no law to make thee rich;
Then be not poor, but break it, and take this.

APOTHECARY
My poverty, but not my will, consents.

ROMEO
I pay thy poverty, and not thy will.

APOTHECARY
Put this in any liquid thing you will,
And drink it off; and, if you had the strength
Of twenty men, it would dispatch you straight.

ROMEO
There is thy gold, worse poison to men's souls,
Doing more murders in this loathsome world,
Than these poor compounds that thou mayst not sell.
I sell thee poison; thou hast sold me none.
Farewell: buy food, and get thyself in flesh.
Come, cordial and not poison, go with me
To Juliet's grave; for there must I use thee.

Exeunt
ACT V. SCENE II.

setting – Friar Laurence's cell.

Enter FRIAR JOHN

FRIAR JOHN
Holy Franciscan friar! brother, ho!

Enter FRIAR LAURENCE

FRIAR LAURENCE
This same should be the voice of Friar John.
Welcome from Mantua: what says Romeo?
Or, if his mind be writ, give me his letter.

FRIAR JOHN
Going to find a bare-foot brother out
One of our order, to associate me,
Here in this city visiting the sick,
And finding him, the searchers of the town,
Suspecting that we both were in a house
Where the infectious pestilence did reign,
Seal'd up the doors, and would not let us
forth;
So that my speed to Mantua there was
stay'd.

FRIAR LAURENCE
Who bare my letter, then, to Romeo?

FRIAR JOHN
I could not send it,—here it is again,—
Nor get a messenger to bring it thee,
So fearful were they of infection.

FRIAR LAURENCE
Unhappy fortune! by my brotherhood,
The letter was not nice but full of charge
Of dear import, and the neglecting it
May do much danger. Friar John, go hence;
Get me an iron crow, and bring it straight
Unto my cell.

FRIAR JOHN
Brother, I'll go and bring it thee.
### “A Dream Deferred” – Lesson 14

<table>
<thead>
<tr>
<th>Designer: Catherine Wood</th>
<th>Date:</th>
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</thead>
<tbody>
<tr>
<td><strong>Title/Topic:</strong> &quot;Dreams&quot; by Langston Hughes, reconsider concept of students' own dreams, work on final scene assignment</td>
<td><strong>Description of students (grade level, etc.)</strong></td>
</tr>
<tr>
<td>How have your own conceptions of our central theme, achieving dreams, changed since the beginning of the unit?</td>
<td>9 Honors, 100 minute block</td>
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<thead>
<tr>
<th>Essential Questions:</th>
<th>Objectives:</th>
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<tbody>
<tr>
<td></td>
<td>The students will read another poem by Langston Hughes about dreams and reconsider the questions they were asked at the beginning of the unit. Students will continue to work on their final scene projects.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Standards of Learning:</th>
<th>Materials Needed:</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.1 (d, e, l), 9.4 (a, f, k), 9.6 (a, d, e, f)</td>
<td>PowerPoint for lesson, original responses to opening writing prompt</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Context:</th>
<th>Instructional Strategies and Timing</th>
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<tbody>
<tr>
<td>The students have completed reading of all other texts for the unit. The following class will be the final class in the unit, during which time students will be acting out their scene adaptations and turning in their scripts.</td>
<td>Opening: The students will be introduced to another poem on dreams by Langston Hughes. They will first re-read the original poem that opened the unit, &quot;Harlem.&quot; Then they will read the new poem, &quot;Dreams.&quot; Students will be asked to consider the differences in tone and form (emphasizing that the first poem asks what it looks like when dreams are not realized and the second poem is a call to action). TOTAL TIME – 10 min.</td>
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<thead>
<tr>
<th>Middle Activities</th>
<th>Closing activity (to summarize, Ticket to Leave, etc.)</th>
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<tbody>
<tr>
<td>Middle: The teacher will pass out students’ original writing responses that students did in the first lesson. They will re-read their original responses, consider how their ideas have changed over the course of the unit and while writing the personal narrative, and respond to the same prompt (Think about the dreams you have for your future. Do you think it is possible for you to accomplish them?). These will both be collected (the original and new response) after 20 minutes. TOTAL TIME – 20 min.</td>
<td>Closing: The students will have time to work on their final scene presentations. This is the</td>
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<td></td>
<td>The students will have the chance to work in individually, in groups, and as a whole class. Students will be involved in reading, writing, and a movement activity (acting out their scenes).</td>
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</table>
last time students will have to work on these projects in class.
TOTAL TIME – 70 min.

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<thead>
<tr>
<th>Formative and Summative Assessments:</th>
<th>The teacher will circulate to ensure that students are participating in all activities. Responses to the writing prompt will be collected and assessed for effort.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflection &amp; Recommendation for Future Use</td>
<td></td>
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</tbody>
</table>

The College of
WILLIAM & MARY
English Education Program
Dreams Revisited
What happens to a dream deferred?
Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?

Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?
Maybe it just sags
like a heavy load.

Or does it explode?
“Dreams”
by Langston Hughes

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.
Think about the dreams you have for your future. Do you think it is possible for you to accomplish them?
“A DREAM DEFERRED”
A UNIT USING SHAKESPEARE AND LINKED TEXT SETS

by Catherine Wood
Why do we still teach Shakespeare?
What is a Linked Text Set?

“Linked Text Sets include print (written texts) and non-print (visual representations, music, Internet sites, movies) media that invite adolescents into texts and that help them to consider important issues and questions.”

"Harlem" by Langston Hughes

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?
6 Weeks of “A Dream Deferred”

**TEXTS**
- Romeo and Juliet, by William Shakespeare
- I Am Malala, by Malala Yousafzai, with Christina Lamb
- poetry
- film
- music

**STRATEGIES**
- mixing Shakespeare with other texts
- close reading strategies
- group projects
- writing workshops
- “quickwrite” writing prompts
Assessments

Day at the Globe

Groups of students will re-write a scene from *Romeo and Juliet* in a new context and act it out for the class.

Personal Narrative

Students will write about a time that they worked toward a goal, achieved a “dream,” or made choices that stopped them from achieving something.
Lesson 1 — Introduction to Unit

Opening: Continuum Dialogue

Middle: introduction to Langston Hughes and “Harlem”

Closing: quickwrite

homework: research one of the following topics and find at least five sources - Shakespeare’s life, Shakespeare’s writings, Shakespeare’s language, and the Elizabethan theater
Lesson 2 – Introduction to Shakespeare

Opening: create and make presentations on Elizabethan theater

Middle: choral reading of the Prologue from *Romeo and Juliet*

Closing: make plot maps
Lesson 8 – Dreams in Nonfiction

Opening: Skype with a Peace Corps volunteer

Middle: group work with *I Am Malala*

Closing: peer editing for personal narratives
“Dreams” by Langston Hughes

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.
helpful hints for using canonical texts

- Wold, L. S., Elish-Piper, L., and Schultz, B. (2010). “Engaging high school students in reading and understanding the canon through the use of linked text sets” in The College Reading Association Yearbook, by Linda S. Wold, Laurie Elish-Piper, and Brigid Schulz

- From Hinton to Hamlet: Building bridges between young adult literature and the classics, by Sarah H. Herz and Donald R. Gallo

- Adolescent literature as a complement to the classics, edited by Joan F. Kaywell
my practicum experience...

GROW

Become more connected with student life.

GLOW

I had the chance to see a lot about Gloucester from the point of view of a teacher and administrator.
“A Dream Deferred”

Linked Text Set

“Linked Text Sets include print (written texts) and non-print (visual representations, music, Internet sites, movies) media that invite adolescents into texts and that help them to consider important issues and questions.”

(Wold, Elish-Piper, and Schultz, 2010)

“Harlem” by Langston Hughes

What happens to a dream deferred?

Does it dry up like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags like a heavy load.

Or does it explode?

Assessments

Day at the Globe – Groups of students will re-write a scene from Romeo and Juliet in a new context and act it out for the class.

Personal Narrative – Students will write about a time that they worked toward a goal, achieved a “dream,” or made choices that stopped them from achieving something.

Resources

“Engaging high school students in reading and understanding the canon through the use of linked text sets” in The College Reading Association Yearbook, by Linda S. Wold, Laurie Elish-Piper, and Brigid Schulz

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