

Sample Pages from



Created *by* Teachers *for* Teachers and Students

Thanks for checking us out. Please call us at **800-858-7339** with questions or feedback or to order this product. You can also order this product online at **www.tcmpub.com**.

For correlations to state standards, please visit
www.tcmpub.com/administrators/correlations

Building Fluency through Reader's Theater: William Shakespeare

This sample includes the following:

- Teacher's Guide Cover** (1 page)
- Table of Contents** (1 page)
- What's Included in Each Lesson** (7 pages)
- Lesson Plan** (6 pages)
- Script** (18 pages)

To Create a World ⁱⁿ which
Children Love to Learn!

800-858-7339 • www.tcmpub.com

Grades 6–12

Building Fluency
through
**Reader's
Theater**

William
Shakespeare

Teacher's Guide

Teacher Created Materials

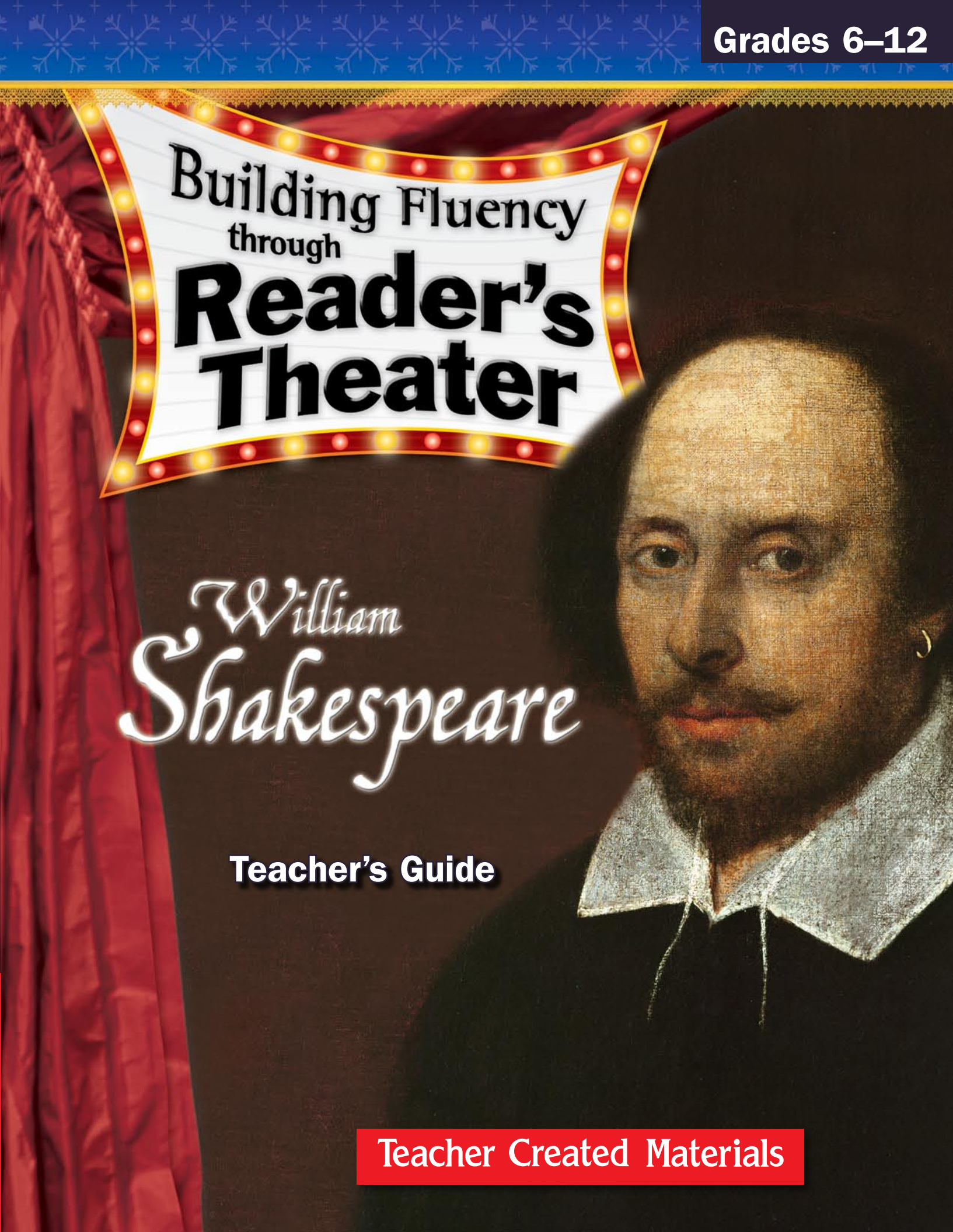


Table of Contents

Introduction

Foreword by Dr. Timothy Rasinski	3
The Connection Between Fluency and Reader’s Theater	5
Tips on Reader’s Theater by Aaron Shepard	8
Standards Correlations	11
Standards Correlations Chart	12
What’s Included in Each Lesson	13

William Shakespeare Scripts

The Tragedy of Romeo and Juliet

Lesson Plan	20–25
Primary Sources	26–31

The Tragedy of Hamlet, Prince of Denmark

Lesson Plan	32–37
Primary Sources	38–43

The Tragedy of Julius Caesar

Lesson Plan	44–49
Primary Sources	50–55

The Tragedy of Macbeth

Lesson Plan	56–61
Primary Sources	62–67

The Tragedy of Othello, the Moor of Venice

Lesson Plan	68–73
Primary Sources	74–79

The Tragedy of King Lear

Lesson Plan	80–85
Primary Sources	86–91

A Midsummer Night’s Dream

Lesson Plan	92–97
Primary Sources	98–103

The Taming of the Shrew

Lesson Plan	104–109
Primary Sources	110–115

Appendix

Home-School Connections	116
Aaron Shepard’s Tips	118
Contents of the Performance CDs	119
Contents of the Teacher Resource CD	122
Works Cited	127

What's Included in Each Lesson

Objectives

The objectives state the purpose of each lesson and communicate the desired outcome of the lesson related to fluency and the content area. The content area objectives are taken from the Mid-continent Research for Education and Learning (McREL) compilation of content standards for K–12 curriculum. As stated on the McREL website (<http://www.mcrel.org>), the purpose of the standards compilation is “to address the major issues surrounding content standards, provide a model for their identification, and apply this model in order to identify standards and benchmarks in the subject areas.”

Summary

Within each lesson, there is a summary section that describes the script and provides information to share with students to prepare them for the reader's theater performance. To decide which scripts to complete with students, read the summaries to determine how each fits in with your teaching plans. As a convenience, the summaries for the scripts are also provided below.

In *The Tragedy of Romeo and Juliet*, the Italian city of Verona is disrupted by two wealthy families at war. The Capulets and the Montagues despise each other. Unwittingly, Romeo Montague and Juliet Capulet fall in love. Too afraid to tell their families, Romeo and Juliet marry in secret. They make this choice knowing that nothing good can come from their deception. The hatred between their families creates a tragic end.

In *The Tragedy of Hamlet, Prince of Denmark*, Hamlet is mourning the death of his father, the King of Denmark. He is angry about the sudden marriage of his mother, Queen Gertrude, to his uncle, Claudius. One night, the king's ghost visits Hamlet. He tells his son that Claudius was the one who killed him. Hamlet vows to avenge his father's death.

The Tragedy of Julius Caesar is the tragic true story of the betrayal and assassination of Roman ruler Julius Caesar in 44 B.C. After successfully conquering much of the ancient world, Caesar is invited to lead the Roman Empire. Cassius and other members of the Roman senate fear that Caesar will become a power-hungry dictator. They decide that Caesar must be stopped. They enlist Caesar's trusted friend, Brutus, to help murder the leader as a patriotic act for the good of Rome.

In *The Tragedy of Macbeth*, three witches tell a general that he is destined to become King of Scotland. The general, Macbeth, becomes fixated on this prophecy. He and his wife decide to take matters into their own hands. At Lady Macbeth's urging, Macbeth begins murdering his way to the throne. When the pair finally gets what they want, they cannot enjoy it. Instead, they are crazed with guilt and paranoia.

What's Included in Each Lesson *(cont.)*

Summary *(cont.)*

In *The Tragedy of Othello, the Moor of Venice*, a cruel manipulation turns tragic. Othello, a Moor serving as a general in the Venetian army, passes over Iago for a promotion. Iago gets angry and decides to get back at Othello. Iago plots to convince Othello that his new bride, Desdemona, has been unfaithful. Iago's evil plan succeeds in ruining lives, including his own.

In *The Tragedy of King Lear*, the elderly King of England is ready to divide the kingdom among his three daughters. As a test, he asks them to proclaim their love for him. Goneril and Regan profess great love. Cordelia, the King's favorite daughter, refuses to put her love into words. Lear banishes Cordelia and divides the kingdom between Goneril and Regan. Goneril and Regan decide that their father is a nuisance and plot to get rid of him. His daughters' disloyalty drives Lear mad and brings tragedy to the royal family.

In *A Midsummer Night's Dream*, the fairy king, Oberon, is angry with his wife, Titania. He enlists the help of a mischievous sprite named Puck to get back at her. Oberon's plan goes awry when Puck makes some foolish mistakes with the enchantments. Four humans find themselves mixed up in the strange and confusing events that night in the woods.

In *The Taming of the Shrew*, a wealthy man named Baptista wants to marry off his daughters. His youngest daughter, Bianca, is beautiful, demure, and eager to become someone's wife. His older daughter, Kate, is also beautiful, but she is ill-tempered and defiant. Baptista makes a rule that before Bianca can marry, Kate must marry. Bianca's suitors set to work finding a brave man to marry Kate.

Materials

The materials needed to complete a lesson are listed in this section to assist you in preparing for each lesson. In addition to these materials, each lesson has the following components:

- PowerPoint® slide show (Teacher Resource CD)
- overhead transparencies of the poem and song (also available on the Teacher Resource CD)
- Practice and Performance Tips (Performance CD [audio] and Teacher Resource CD [text])

The Teacher Resource CD also contains full-color versions of the primary source images that can be printed or projected. These images are located in the Primary Source Images folder. See pages 124–126 for a complete listing of filenames. Please note that a few of these images may not be suitable for all students. All images should be carefully reviewed before being used in the classroom.

Introduce the Literature

Each script in this kit is based on one of William Shakespeare's famous plays. This section provides context for each play by discussing relevant events, people and characters, or places. Providing background information will assist with the students' comprehension of the script. In addition, there are six pages of primary-source material in each lesson that can be used to enrich students' understanding of the play.

What's Included in Each Lesson (cont.)

Differentiation Support

Reader's theater can be used effectively in classrooms with all students, regardless of ability levels, to enhance proficiency in the areas of reading, writing, listening, and speaking. The program can also be adapted to scaffold and model language usage to meet students' needs at multiple levels. Through this program's support activities and other various components of the lesson plans, students will become actively engaged in authentic language development activities. As a result, students' motivation to utilize the English language will increase.

The drama component of reader's theater helps students feel less inhibited in both speaking and reading the English language, and thus fluency in both areas will increase. In *Stage by Stage: A Handbook for Using Drama in the Second Language Classroom* by Ann F. Burke and Julie C. O'Sullivan (2002), the authors state that "drama is simply a good way to get students' whole selves involved with language and it is fun" (p. xiii). The authors also emphasize that once students feel less inhibited, their fluency will increase, because within the context of reader's theater, there is an inherent opportunity to do repeated readings and practice skills, such as pronunciation, in an authentic context.

Jennifer Catney McMaster (1998), in her review of research studies involving literacy and drama in the classroom, states the benefits of drama for emergent readers. Drama provides prior knowledge and rich literary experiences needed for future readers as well as a scaffold for literacy instruction. It helps students develop symbolic representation, new vocabulary, knowledge of word order, phrasing, and metacognition, and introduces them to various forms of discourse, all of which contribute to the construction of meaning from text.

Each script in this kit is accompanied by a musical piece as well as a corresponding poem. Both of these components have also been shown to facilitate students' language acquisition. Educator Tim Murphey (1992) analyzed the lyrics of pop songs and found several common language characteristics that would benefit language learners: the language is conversational, the lyrics are often sung at a slower rate than dialogue, and there is a repetition of vocabulary and structures. Moriya (1988) found that music provided Asian learners a forum to practice pronunciation and learn the phonemic differences between Asian languages and English. Speakers of various languages can benefit from the language experience that the music selections will provide.

The poetry component to the program can be used in many creative ways to enhance students' language acquisition in reading, writing, listening, and speaking. Gasparro and Falletta (1994) assert that using poetry in a classroom of English language learners provides the opportunity to explore both the linguistic and conceptual facets of text without focusing on the mechanics of language. Choral reading of the poem builds fluency for below-grade-level readers and provides practice in pronunciation. Some of the vocabulary words used in the script are reinforced through the poem, providing the opportunity to see the words used in multiple contexts.

What's Included in Each Lesson *(cont.)*

Differentiation Support *(cont.)*

The accompanying poems can also serve as a model for students to write their own poems. Depending on the level of the English language learner, a framework or template can be developed for each poem to structure the writing process and provide students another opportunity to use the vocabulary and word order they have learned from the script and the poem. Additionally, the poem can also serve as a medium for discussion of the themes and concepts presented in each script. Moreover, students and teachers can create action sequences to facilitate visualization and comprehension of the text. Gasparro and Falletta (1994) emphasize that dramatizing poetry enables the learner to become intellectually, emotionally, and physically engaged in the target language; therefore, language is internalized and remembered.

Students' listening comprehension will also develop as a result of using reader's theater. According to Brown (2001), some characteristics of speech make listening difficult, such as clustering, redundancy, reduced forms, performance variables, colloquial language, rate of delivery, stress, rhythm, intonation, and interaction. Brown proposes methods for helping second-language learners overcome these challenges. Reader's theater utilizes authentic language and contexts, is intrinsically motivating, and supports both bottom-up and top-down listening techniques.

In addition, the professional recording of the scripts on the Performance CD will provide another opportunity for students to enhance listening comprehension and reading ability. The voices on the CD are articulate and expressive, and they serve as models for accurate pronunciation and fluent reading. By listening to the CD, students will be able to practice visualizing text and speech. One best practice suggested by second-language teacher-training programs is for the students to hear an oral reading of the piece of literature prior to reading it aloud themselves. The CD can be used for this practice, as well.

Reader's theater provides a medium for below-grade-level students and English language learners to interact with other students in the classroom and will facilitate the development of a strong community of language learners. The experience will increase students' motivation and diminish their inhibitions to learn the new language. The components of the program will provide the necessary support and scaffolding that teachers need to provide effective instruction to English language learners, below-grade-level students, on-grade-level students, and above-grade-level students in the areas of reading, writing, listening, and speaking. The program will engage students and serve as a model for fluency, pronunciation, and overall language usage.

What's Included in Each Lesson *(cont.)*

Involving All Students

This section of each lesson suggests ways to include all students. Even though each script has only six roles, all students can be involved in each reader's theater performance. Students can be involved in a variety of ways

Reading the Script

This section of each lesson explains how to introduce the reader's theater script to your students and offers suggestions for introducing unfamiliar vocabulary and understanding the characters. As you read each script with the students, you may try to use the following performance tips.

Performance Tips

Reader's theater performance can be a frightening experience for some students. Assist them by reviewing the following suggestions.

- Relax! Breathe deeply and speak slowly to avoid a quivering or breathless voice.
- Stand with one foot in front of the other and with your weight balanced to avoid that feeling of shaking and trembling.
- Do not rush through your lines or speak too rapidly. Take your time and say each word distinctly.
- Movement is good for emphasis or to help you look relaxed, but do not move back and forth or develop nervous mannerisms. Avoid wringing hands, tugging at clothing, or twisting hair.
- Mistakes are a normal part of any learning experience. If you make one, pretend it was right and go on.

Getting to know your character will make your performance more believable. Use these questions to get in character as you rehearse.

- How old do you think the character is?
- What kind of voice do you think the character should have? Is the voice soft, loud, high-pitched, or low-pitched?
- How does the character stand or use his or her hands when speaking?
- Does the character seem happy, proud, or excitable?
- Do you think this character is serious or silly?
- Is the character kind?
- Do you think people would like this character?
- What can you do to communicate this character's personality to others?

What's Included in Each Lesson *(cont.)*

Assigning Roles

Each script contains six character roles. Each of the roles is written for a different reading level. These levels take into consideration the technical level via word count, syllables, sentence structure, etc., but also meaning. Therefore, a 2.5 by technical standards may be a 3.5 when heightened comprehension skills are considered.

The chart below lists the reading levels for all the characters in all eight scripts.

Script Title	Low Fifth Grade 3.5–3.9	High Fifth Grade 4.5–4.9	Low Sixth Grade 5.5–5.9
<i>The Tragedy of Romeo and Juliet</i>	Juliet Romeo	Mercutio Tybalt	Friar Lawrence Nurse
<i>The Tragedy of Hamlet, Prince of Denmark</i>	Horatio Laertes	Gertrude Ophelia	Claudius Hamlet
<i>The Tragedy of Julius Caesar</i>	Brutus Portia	Julius Caesar Octavius	Cassius Marc Antony
<i>The Tragedy of Macbeth</i>	Macduff Witches	Lady Macbeth Macbeth	Banquo Malcolm
<i>The Tragedy of Othello, the Moor of Venice</i>	Desdemona Othello	Cassio Roderigo	Emilia Iago
<i>The Tragedy of King Lear</i>	Cordelia Edgar	Goneril Regan	Edmund King Lear
<i>A Midsummer Night's Dream</i>	Hermia Lysander	Demetrius Helena	Oberon Puck
<i>The Taming of the Shrew</i>	Bianca Hortensio	Baptista Petruccio	Lucentio Kate

What's Included in Each Lesson *(cont.)*

Assigning Roles *(cont.)*

Grade Level Range	Guided Reading	Early Intervention	DRA
3.5–3.9	O–Q	22–23	34–38
4.5–4.9	R–S	25–26	40–44
5.5–5.9	U–V	28–29	N/A

Meeting the Fluency Objective

Each lesson focuses on a specific fluency objective, such as reading with accuracy or reading with expression. This section provides procedures for teaching the fluency objective related to the featured script.

Content-Area Connection

Each reader's theater script focuses on the language arts content area. This section of each lesson explains the content and provides suggestions for introducing this content to your students. The content in the scripts can be quite sophisticated and warrants specific instruction to help your students understand it.

Fine Arts Connection

Each script has two sonnets to accompany it. One is set to music. Your students will perform these sonnets at designated places within the reader's theater performances. Your kit includes Performance CDs containing all of the sonnets related to the eight scripts. This section of each lesson offers suggestions for using these CDs to learn the sonnets.

The Tragedy of Romeo and Juliet

Lesson Plan

Objectives

- **Fluency:** Students will demonstrate an understanding of the characters by reading their parts fluently and focusing on pacing, phrasing, and using the correct tone.
- **Content Area:** Students will understand elements of character development with a focus on character traits and motivations. (McREL)

Summary

In *The Tragedy of Romeo and Juliet*, the Italian city of Verona is disrupted by two wealthy families at war. The Capulets and the Montagues despise each other. Unwittingly, Romeo Montague and Juliet Capulet fall in love. Too afraid to tell their families, Romeo and Juliet marry in secret. They make this choice knowing that nothing good can come from their deception.

The hatred between their families creates a tragic end.



Materials

- *The Tragedy of Romeo and Juliet* script booklets
- *The Tragedy of Romeo and Juliet* Primary Sources (pages 26–31 or Teacher Resource CD)
- copies of the Take-Home Script (Teacher Resource CD)
- Performance CD and CD player or computer with a CD drive and speakers

Introduce the Literature

Place students in pairs. Ask the class, “Have any of you ever made a rash, or reckless, decision? Tell your partner about it.” Then ask, “How many of you knew that your decision was reckless before you went through with it? Explain to your partner how you knew.” Then say, “Anyone who has ever made a rash decision can connect to Shakespeare’s *The Tragedy of Romeo and Juliet*. This is the story of two young people who know they are headed for trouble but can’t seem to avoid it.” Ask pairs to predict whether it will be Romeo or Juliet who makes the first reckless move. Tally predictions on the board and check the results while reading the play. Finally, show students the image of Juliet’s balcony (page 26). Ask them to predict how this setting fits into the play.



Differentiation Support

Prior to reading the play, help **English language learners** and **below-grade-level students** practice pronouncing the characters’ names.

Create a character web on the board or, if one is available, use an interactive whiteboard. Draw

lines and other symbols to diagram the relationships in the play.

Have **on-grade-level students** and **above-grade-level students** research the Elizabethan era (1558–1603), which is the period of time in England under the reign of Elizabeth I. Assign small groups subtopics, such as houses, clothing, and family life. Have students display pictures and factoids on a bulletin board or in a *PowerPoint* slide show to help everyone better grasp the play’s context.

Involving All Students

While this script has only six roles, there are ways to involve all students. Ask some students to work on presenting the sonnets. Others can create backdrops. The backdrops might include a street scene, a party scene, or a mausoleum. The actual performances can be done in various choral groupings as well.

The Tragedy of Romeo and Juliet

Lesson Plan



Reading the Script

1. Write the glossary words from of the script on the board. Ask students if they recognize any of the words. Record their ideas on the board. Next, read the definitions of the words from the glossary. Ask students if they notice any common themes. (Hint: Many of the words paint quite a picture of doom and gloom!)
2. Show the class the image of the masks (page 27). Explain that these are called comedy and tragedy masks and are a universal symbol for the theater arts that date back to ancient Greece. Ask students to select which mask best represents the play they are about to read. The glossary words should help them pick the tragedy mask. Tell the class that a tragedy is a drama in which the main character endures many hardships, and the conclusion of the story is tragic. The sad conclusion often comes about because of the main character's own flaws. Tragedies may also conclude with hope for the future. A comedy, on the other hand, is a light or humorous play in which the audience's hopes and dreams for the characters are fulfilled in a satisfying way.
3. Next, provide each student with a copy of the script. Play the professional recording as students follow along. Ask students to focus on how the readers convey the feelings of the characters through their tones and expressions. Discuss the emotions of the different characters as a class.
4. Then use the *PowerPoint* edition of the script to conduct a whole-class reading. Model the most dramatic way to read some of the parts and call on different students to read other parts with the appropriate tone, phrasing, and expression.
5. Divide students into small, heterogeneous groups. Explain to the class that for many people, the dismal ending of this play is hard to handle. Ask each group to create a warning label for the play. Like the labels on cigarettes and medicine bottles, the play's warning label should list the risks associated with the "product." (For example, a side effect of viewing the play might be uncontrollable crying. Instead of the traditional skull and crossbones, students can design a unique symbol.) Encourage students to be creative, or perhaps even humorous, as they design their warning labels. They must also be able to support their ideas with evidence from the script. Display the completed warning labels around the classroom.

Differentiation Support



Review the glossary words with the **English language learners** and **below-grade-level students**.

Help students organize the words into practical categories such as "action words" and "feeling words."

Have the **on-grade-level students** and **above-grade-level students** create short skits to dramatize the glossary words. Finally, have them perform the skits while the rest of the students test their knowledge by trying to guess the words.

The Tragedy of Romeo and Juliet

Lesson Plan



Assigning Roles

Assign roles to students based on reading proficiency. When students practice fluency, it is important that they read materials at or below their reading levels so they can focus on accuracy, expression, and reading rate.

If a student reads text that is too difficult, his or her attention will be focused on decoding words and comprehending the text rather than reading with fluency.

Approximate reading levels for the roles in this script are:

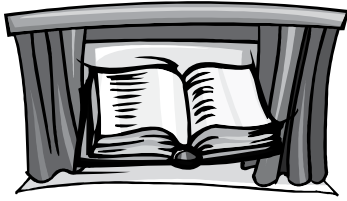
- | | | |
|----------------------------|-------------------------------|------------------------------------|
| ❖ Juliet:
low 5th grade | ❖ Mercutio:
high 5th grade | ❖ Friar Lawrence:
low 6th grade |
| ❖ Romeo:
low 5th grade | ❖ Tybalt:
high 5th grade | ❖ Nurse:
low 6th grade |

Meeting the Fluency Objective

1. Divide the class into heterogeneous groups, each with six students. Assign roles for the script within each group. Review with students why it is important to be familiar with the script in order to read fluently. Have students read through their lines within their small groups.
2. Write these lines by Romeo on the board: *I cannot believe my dreadful fate; my new love is a Capulet and the daughter of my family's greatest foe! What hope can the future bring? No good can come from this. All is lost, I fear.* (This line can be found on page 13 in the script.) Read these lines in a monotone voice. Slur the words together awkwardly and read quickly. Then ask the class to critique your reading. Discuss what the lines mean and how they think Romeo felt in this scene. Have volunteers read the lines more effectively. Ask students how fluent reading affects comprehension.
3. Now, explain how strong readers use pacing, phrasing, and tone to convey meaning. Pacing is the speed of reading. It is important not to read too slowly or too quickly. Phrasing is the way words are grouped together. Tone is the sound of your voice that conveys the characters' feelings. Play the professional recording of Romeo's lines to demonstrate how an actor says them.
4. Display the primary source on page 28. Play the professional recording again. This time, ask students to pay special attention to their character's pacing, phrasing, and tone. Stop the recording after each scene so students can make notes on their take-home scripts. Also, ask students to listen for the scene depicted in the picture. Have students raise their hands when they think they hear that scene being performed (*Act II, Scene II*). Stop the CD and ask students to explain the connection, using evidence from the picture and play. Next, have students evaluate whether Romeo's appearance and stance in the primary source fit the actor's reading of the lines.
5. Have students focus on pacing, phrasing, and tone as they practice their lines. Allow students to practice performing the script over and over again. Provide students with copies of the Take-Home Script so they may continue to practice at home.

The Tragedy of Romeo and Juliet

Lesson Plan



Language Arts Connection

With this script, students will examine character traits and motivations to understand elements of character development.

1. Use the *PowerPoint* edition of the script to model the skill of making character inferences. Make an attribute web on the board. Draw a circle and write *Romeo* inside it. Draw lines coming out of the circle. Ask students to copy the web onto their own papers. Tell students that making character inferences requires readers to use the words on the page, plus their own understanding of the way real people act to gain a deeper understanding of characters' personalities and motivations.
2. Model this skill by reading Romeo's lines to the class. Think aloud as you examine his words and actions. Make a list of character traits. There are no right or wrong answers as long as ideas can be justified. In Act I, Scene II, for example, Romeo shows his tendency to be a pessimist. Add "pessimist" to the attribute web. Ask students to share their own inferences about Romeo as you read aloud.
3. Divide the class into homogeneous groups of three or four students. Students will now practice making character inferences about Juliet. Have each group read Juliet's lines aloud and complete an attribute web with at least five character traits. Circulate and assist students, as needed.
4. Next, display the photo of the old stamp (page 29) and the illustration of the balcony scene (page 30). Ask each small group to make a Venn diagram to compare and contrast the depictions of the characters in the two illustrations. Be sure group members factor in the cultural and time period differences between the two pictures. The stamp is from the United Arab Emirates, circa 1969. The illustration is from London, England, circa 1839.
5. Ask students to apply what they learned about Romeo and Juliet by writing personal ads for the pair. Explain to students that such ads are used to make people sound appealing to potential suitors. They usually include details about the person's appearance, likes and dislikes, and hopes for the future. Show students appropriate examples. Have students choose partners and write ads for Romeo or Juliet. They should draw upon the character traits inferred from the script. Post the ads on a class wiki space.

Differentiation Support



Reteach the process of making character inferences to both your **English**

language learners and **below-grade-level students** using the illustration of the party scene (page 31). Provide students with copies of the picture. Ask students to use visual clues and their background knowledge to imagine what each person is thinking and feeling. Have them add thought bubbles for at least three characters in the picture.

Assign the **on-grade-level** and **above-grade-level students** the task of evaluating the personal ads written by the class. (Be sure to remove students' names from the assignments. Number each ad and keep a list of students' assigned numbers.) Ask each of them to choose the most effective ad for Romeo and the most effective ad for Juliet. Each student should write a one-paragraph justification for each choice. Have them present their choices to the class. You could even award prizes to the students whose ads were chosen.

The Tragedy of Romeo and Juliet

Lesson Plan

Fine Arts Connection

1. Explain to students that the script *The Tragedy of Romeo and Juliet* contains Sonnets 18 and 116. Sonnet 116 has been set to music. Both sonnets relate to this reader's theater but are not limited to use only with this script.
2. Play the professional musical recording of Sonnet 116. Explain that this sonnet celebrates true love as something eternal and unchanging. Its sentiments inspired the wedding vows used in many western marriage ceremonies. If time allows, examine the sonnet line by line. Analyses of the sonnets can be found on a variety of websites on the Internet.
3. Next, play the professional reading of Sonnet 18 (Track 03, Volume I) to relate the sonnet to the fluency objective for this lesson. Ask students to listen for ways that the reader's pacing, phrasing, and tone enhance the subject.
4. Next, use the *PowerPoint*® edition of the script to conduct a class reading of Sonnet 18. Discuss Shakespeare's use of simile and metaphor in the description of his friend. Note how the initial simile turns into a metaphor as the sonnet progresses.
5. Now, have students choose partners. Ask them to take turns reading the sonnet aloud five times. On the fourth reading, partners will rate each other on pacing, phrasing, and tone, using a 1 to 5 scale. Taking the ratings into account, students will prepare to do their best reading on the fifth time. Use audio software to record each student's performance.
6. Ask each student to choose a friend or family member to celebrate in a sonnet. While writing their sonnets, have students follow the sonnet rhyme pattern *a b a b, c d c d, e f e f, g g*. They should use modern English language rather than attempting to use Shakespearean English.



Differentiation Support

Instead of having **English language learners** write sonnets, have them create picture tributes for close friends or relatives. Instruct them to divide their papers into four quadrants. In each quadrant, they should illustrate a character trait they admire in their subjects.

Clarify the sonnet rhyme pattern by creating a simple activity sheet for the **below-grade-level students** and **on-grade-level students** to complete. Add a word bank of common character traits to inspire below-grade-level students.

Challenge **above-grade-level students** to choose a season as the basis for comparison to his or her sonnet subject.

The Tragedy of Romeo and Juliet

Lesson Plan

Performance CD

Description	Track
Characters, Setting, and Script Reading, pages 6–16	Volume I, Track 2
Poem: Sonnet 18	Volume I, Track 3
Script Reading (<i>cont.</i>), pages 17–24	Volume I, Track 4
Song: Sonnet 116	Volume I, Track 5
Script Reading (<i>cont.</i>), pages 25–29	Volume I, Track 6

Teacher Resource CD—Primary Sources

Page	Description	Filename
26	Juliet's Balcony in Verona, Italy	balcony.jpg
27	Comedy and Tragedy Masks	masks.jpg
28	Scene from <i>Romeo and Juliet</i>	romeo.jpg
29	Stamp Featuring Romeo and Juliet	stamp1.jpg
30	English Illustration of the Balcony Scene	english.jpg
31	Party Scene	party.jpg

Teacher Resource CD—Materials

Description	Filename
Take-Home Script: <i>The Tragedy of Romeo and Juliet</i>	THS_romeo.pdf
PowerPoint: <i>The Tragedy of Romeo and Juliet</i>	PP_romeo.ppt
Song Transparency: Sonnet 116	song_romeo.pdf
Poem Transparency: Sonnet 18	poem_romeo.pdf

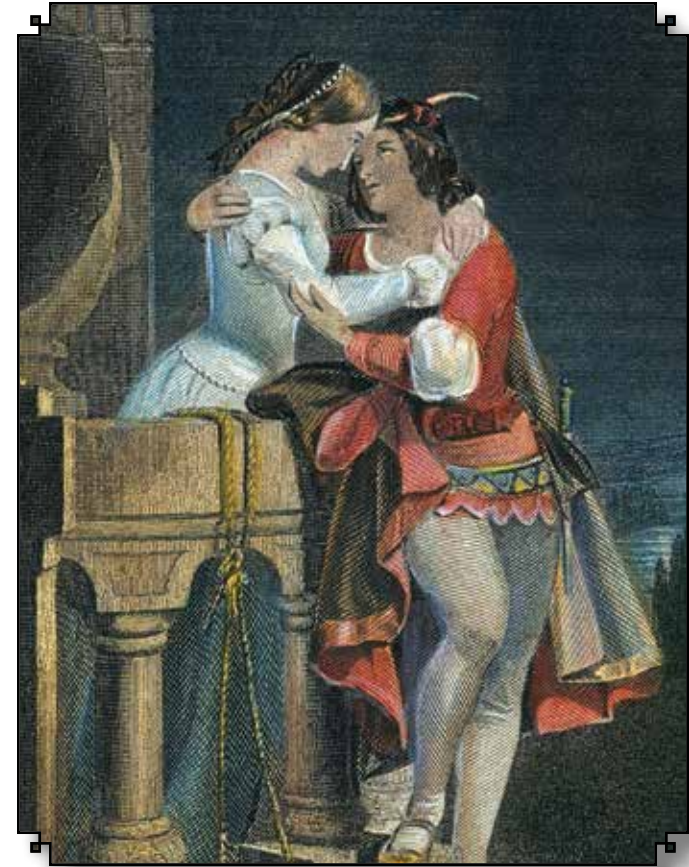
Building Fluency through Reader's Theater

William Shakespeare's
THE TRAGEDY OF
Romeo and Juliet



TAMARA HOLLINGSWORTH
AND HARRIET ISECKE

William Shakespeare's
THE TRAGEDY OF
Romeo and Juliet



**Tamara Hollingsworth
and Harriet Isecke, M.S.Ed.**

Publishing Credits

Dona Herweck Rice, *Editor-in-Chief*; Lee Aucoin, *Creative Director*; Don Tran, *Print Production Manager*; Timothy J. Bradley, *Illustration Manager*; Wendy Conklin, M.A., *Senior Editor*; Torrey Maloof, *Associate Editor*; Lesley Palmer, *Cover Designer*; Rusty Kinnunen, *Illustrator*; Stephanie Reid, *Photo Editor*; Rachelle Cracchiolo, M.A. Ed., *Publisher*

Image Credits

cover p.1 *The Balcony Scene* from William Shakespeare's *Romeo and Juliet*/The Granger Collection, New York

The Tragedy of Romeo and Juliet

Story Summary

In *The Tragedy of Romeo and Juliet*, the Italian city of Verona is disrupted by two wealthy families at war. The Capulets and the Montagues despise each other. Unwittingly, Romeo Montague and Juliet Capulet fall in love. Too afraid to tell their families, Romeo and Juliet marry in secret. They make this choice knowing that nothing good can come from their deception. The hatred between their families creates a tragic end.

Teacher Created Materials

5301 Oceanus Drive
Huntington Beach, CA 92649-1030
<http://www.tcmpub.com>

ISBN 978-1-4333-1269-4

© 2010 Teacher Created Materials, Inc.
Reprinted 2013

Tips for **Performing** Reader's Theater

Adapted from Aaron Shepard

- Do not let your script hide your face. If you cannot see the audience, your script is too high.
- Look up often when you speak. Do not just look at your script.
- Speak slowly so the audience knows what you are saying.
- Speak loudly so everyone can hear you.
- Speak with feeling. If the character is sad, let your voice be sad. If the character is surprised, let your voice be surprised.
- Stand up straight. Keep your hands and feet still.
- Remember that even when you are not speaking, you are still your character.

Tips for **Performing** Reader's Theater *(cont.)*

- If the audience laughs, wait for the laughter to stop before you speak again.
- If someone in the audience talks, do not pay attention.
- If someone walks into the room, do not pay attention.
- If you make a mistake, pretend it was right.
- If you drop something, try to leave it where it is until the audience is looking somewhere else.
- If a reader forgets to read his or her part, see if you can read the part instead, make something up, or just skip over it. Do not whisper to the reader!



The Tragedy of Romeo and Juliet

Characters	
Friar Lawrence	Mercutio
Nurse	Romeo
Tybalt	Juliet

Setting

This reader's theater is set in Verona, Italy, during the Renaissance. The story begins on the streets of Verona and then shifts to a party held at the Capulet home. The setting continues to change between the streets of Verona, the Capulet home, and the cell of Friar Lawrence. This play concludes at the Capulet mausoleum.



Act I, Scene I

On the streets of Verona

Friar Lawrence: Nurse, it is a pleasant surprise to see you this day walking about the streets of Verona. Where are you headed, and where is your lovely charge, Juliet?

Nurse: Lady Capulet is now speaking to Juliet. She sent me out to get these ornaments for her daughter's hair. Evidently, there is to be a party tonight in Juliet's honor at the home of the Capulets. But if Juliet understood what that honor really meant, I think she might use the word *horror* instead.

Friar Lawrence: What do you mean? What is this party about?

Nurse: It seems that the Capulets do not remember how young their daughter is. Juliet is to be introduced to Paris tonight, and the Capulets are anxious for their daughter to find him in good favor for the purpose of marriage. I must hurry off now to get Juliet ready. But wait, Friar, why is there so much rubble in the streets? Has there been another battle between the Capulets and the Montagues?



Friar Lawrence: Yes, I am afraid there has been a particularly bloody brawl. I do not understand why two of the most prosperous families in Verona are such enemies. The Capulets and the Montagues have held on to this old grudge for over a century. Look, there is Juliet's cousin, Tybalt, heading this way. Maybe he can tell us more. Tybalt!

Tybalt: Friar and Nurse, good afternoon to you both.

Friar Lawrence: Why is your shirt frayed, Tybalt?

Tybalt: I was in the fight and I swear we were winning, but then the prince arrived with his men. They broke it up, and the prince threatened death to any member of either household who disturbs the calm of this city again.

Friar Lawrence: Good! That should put an end to the bloodbath.

Tybalt: Never! Our households are sworn enemies for life! The fighting may quiet for a short while, but even the prince cannot stop us.

Nurse: The hour is getting late, so if you will excuse me, Friar and Tybalt, I must hurry home. There is much to do for tonight's events.



Tybalt: It is best if you go quickly by the side street, Nurse. I see Romeo and his friend, Mercutio, over there. It is not safe for someone who works for the Capulets to be on the same street with the Montagues. I will walk with you, for I must leave immediately, as well.

Act I, Scene II

On the streets of Verona

Mercutio: Romeo, be glad you were not here earlier. There was a fight between your family and the Capulets.

Romeo: I have not heard a word about it. My heart is heavy with its own woes.

Mercutio: What is causing you to be so downtrodden?

Romeo: Love, I am afraid; I am lovesick to the core. I am now out of the favor of the beautiful Rosaline.

Mercutio: Romeo, let me think of something to take your mind off Rosaline. Oh look, here comes a Capulet servant. There has already been too much unrest this day, so do not entice a fight, or we may end up paying dearly. Wait, did you notice that? The servant dropped a slip of paper.



Romeo: Let me see what it is. Look Mercutio, it seems to be a list of people.

Mercutio: Let me examine it, Romeo. It is an invitation for a party this evening at the home of the Capulets.

Romeo: Ah, what luck! Rosaline's name is on the list. Oh, how I would love to cast my eyes upon her.

Mercutio: We shall go to this party! You can see Rosaline, and perhaps you will be able to sway her, Romeo.

Romeo: That is tempting, my friend, but alas, how could a Montague go to the party of a Capulet? It is dangerous, I fear. No good could come of it.

Mercutio: We will have to disguise ourselves so that we are not recognized, but that should be easy enough.

Act I, Scene III

The Capulet home

Nurse: Juliet, how do you feel about the "honor" your mother spoke to you about today?

Juliet: It is an honor that I do not dream of as yet.



Nurse: Ah, I have cared for you since you were a baby. You must have gotten your wisdom from the very milk that I gave to you. You are wise not to think of marriage, for you are not even fourteen.

Juliet: But my mother insists that women younger than I have married. Paris has great wealth. I should try to look upon him with favor tonight.

Nurse: You shall dance with nimble feet, but be careful, my child, of being stuck forever in Cupid's wings! Now, we must hurry, for there is still much to do to get ready. I already hear the first guests arriving. Come with me, child.

Act I, Scene IV

The Capulet home that evening

Tybalt: My cousin is dancing with Paris. But look over there! I see Romeo and Mercutio in their ridiculous disguises. Whom do they think they are fooling? I do not care what the prince said. I would fight with them right here at the party, if my uncle would agree. He only seems to care that the party is peaceful for Juliet and Paris. I am itching for this fight and cannot stand to be here any longer. I will leave this party at once.



Romeo: Mercutio, who is that girl dancing with Paris? Her beauty is so brilliant that she teaches the torches to burn brightly. Did my heart love before this? Rosaline pales in comparison to her.

Mercutio: Be careful, it is....

Romeo: Wait, there is no time to answer. The dance is over. I will now ask her to dance with me.

Mercutio: (*whispering loudly*) Wait Romeo, do not ask her! Oh no, it is too late. Romeo did not hear me.

Romeo: Fair maiden, will you give me the honor of this dance? My eyes have been blinded by your beauty. Can you hear my heart pounding and see my lips yearning to kiss you?

Juliet: I would be honored to have this dance, kind sir.

Mercutio: I do not believe what I am seeing. They are dancing. If only Romeo knew what danger he is in. This does not bode well, for there is Juliet's nurse.

Nurse: Juliet, your mother craves a word with you.



Juliet: Thank you for the dance, but I must go at once.

Romeo: Who is her mother?

Nurse: You really do not know? Why Juliet's mother is the lady of this house, Lady Capulet. Now excuse me, for I must catch up with Juliet.

Romeo: I cannot believe my dreadful fate; my new love is a Capulet and the daughter of my family's greatest foe! What hope can the future bring? No good can come from this. All is lost, I fear.

Mercutio: Away, Romeo, we must make ourselves scarce.

Juliet: Nurse, who is that fair gentleman I danced with?

Nurse: His name is Romeo, and he is a Montague. He is the only son of your family's great enemy.

Juliet: Oh, no! I have fallen in love with a man whom I can never have. My only love has sprung from my only hate. Before it was unknown, and now it is too late!

Nurse: Come, Juliet, let's get away.



Act II, Scene I

In the street outside the garden of the Capulets

Romeo: Mercutio, how can I leave when my heart is here? I must go off on my own. Do not try to catch me.

Mercutio: Romeo, do not be a madman! Stop running! I cannot catch up. Romeo, where have you gone? He must have leaped over this wall. I shall leave now, for the night is too dark to find him.

Act II, Scene II

The Capulet orchard

Romeo: Ah, I am now in the garden under Juliet's window, and I shall call to her. What light through yonder window breaks? It is the east, and Juliet is the sun. I see the brilliant light of Juliet coming out of her room. How glorious she is; how much greater the world seems now that I know her. Oh, Juliet, if only I were a glove upon your hand, I would gently touch your cheek.

Juliet: Woe is me.

Romeo: She speaks. Oh, speak again, bright angel, like a messenger from heaven.



Juliet: Oh, Romeo, Romeo, wherefore art thou Romeo? For what purpose is your name? Your name is nothing but a word; it does not make you the person you are. A rose by any other name would smell as sweet. Take away your name, Romeo, and you could have me.

Romeo: Juliet, I will be whatever you want me to be.

Juliet: You hide in the darkness of the garden, but it is only your name, Montague, that is the enemy.

Romeo: If you do not like my name, then it is hateful to me, too. Call me Love, and I shall have a new name.

Juliet: How did you get into the garden? The walls of the orchard are steep and hard to climb.

Romeo: With the wings of love, I flew over the walls. I could not be parted from your beauty for one more minute.

Juliet: I fear for you, sweet Romeo, for if my family catches you here, they will kill you.

Romeo: I would rather die than be parted from you.



Juliet: I can see that you love me. Would you think me too rash to say that I love you, too?

Romeo: I will swear my own love for you. I want nothing more than to marry you.

Juliet: I hear someone coming. If you are honorable and your intention is to marry me in love, then send word to me tomorrow. I will meet you wherever you say and then we can be happily joined as one.

Romeo: *(whispering)* At what time should I send for you?

Juliet: At nine o'clock, I will be waiting here. Good night! Good night! Parting is such sweet sorrow. That I shall say good night till it be morrow.

Romeo: Oh, blessed night, my love, until tomorrow.

Juliet: I hear someone coming. Go quickly now, Romeo.

Romeo: A thousand times good night!

Nurse: Come in now, Juliet.

Poem: Sonnet 18



Act II, Scene III

Friar Lawrence's cell

Romeo: Good morning, Friar Lawrence.

Friar Lawrence: The sun has barely risen, young Romeo. What brings you here with the early morning light?

Romeo: I have a favor to ask of you. My heart's love is set on Juliet, the fair daughter of the rich Capulet.

Friar Lawrence: But Romeo, I thought you loved Rosaline.

Romeo: No longer, Friar, I have forgotten that name and all of the woe that went with it. It is the beautiful Juliet who has won my heart forever. And most glorious wonder of all, her heart is set on me, too. We wish, dear Friar, that you will marry us today.

Friar Lawrence: It seems a bit in haste, but I am glad to join two souls in love together. I am exceedingly hopeful for this union, Romeo, for perhaps the love you share with Juliet will stop the fighting between your families.

Romeo: Farewell till later, Friar. Now I must go in haste, and give word to my beautiful bride to be.



Act II, Scene IV

On the streets of Verona

- Mercutio:** Romeo never made it home last night. It is as if he were shot through the heart with a love song. Ah, I see him coming now.
- Romeo:** Good morrow to you, Mercutio. How are you this fine day?
- Mercutio:** You gave me a wild goose chase yesterday, yet today you are all smiles?
- Romeo:** Yes, last night turned out to be a night of magic that filled my fondest dreams. I promise to tell you all about it later. Now, I must take leave, for I see Juliet's nurse there, and I need to speak with her. Nurse, wait a moment.
- Nurse:** I was looking for you too, Romeo. It seems that Juliet's heart is completely aflutter, with nothing but thoughts of you. She asked me to find you. What could be so important that Juliet has me running about like a chicken that lost its head?
- Romeo:** Please bid dear Juliet to meet me at Friar Lawrence's cell this afternoon.



Act II, Scene V

The Capulet orchard

- Nurse:** And what is the reason for this meeting?
- Romeo:** We will be wed. It is all arranged.
- Nurse:** This seems a bit rash to me, but I am sure this news will set Juliet's heart into a spin.
- Nurse:** Juliet, I have found your Romeo.
- Juliet:** And? What message do you have for me?
- Nurse:** Oh, how my head does ache! It beats as if it would fall into pieces. Give me a moment.
- Juliet:** No, do not play with me, Nurse! Tell me now.
- Nurse:** Patience, my child. Let me place a cool compress on my head first. Now I can tell you that your Romeo has met with Friar Lawrence, who has agreed to marry you today. Romeo requests that you meet him at the cell this afternoon.
- Juliet:** Oh, I have never felt such joy!



Act II, Scene VI

The cell of Friar Lawrence

Romeo: Oh, my beautiful Juliet, your presence here brings me tears of happiness.

Juliet: To me as well, my love.

Friar Lawrence: Let us not waste another minute, for I will marry you at once. The holy cell will unite your two souls into one, but afterward, you each must go to your own homes until your parents are informed, or there may be great danger.

Act III, Scene I

The next day at a public place

Romeo: Does the air not seem lighter and the breeze more lovely this morning? Do not the birds sing with a special beauty?

Mercutio: It seems to be a day like all others to me, Romeo. But your head does seem to be in its own cloud. Well this should take you down a bit. Look over there! Tybalt is approaching us in great haste, and his sword is drawn.



Tybalt: You dirty dog, Romeo. You have not yet paid for coming uninvited to the Capulet party. Draw your sword, for you will now pay the price!

Romeo: Be calm, Tybalt. I do not seek to harm you or your family. Please let this be.

Tybalt: Never! Draw and fight, or are you a coward?

Romeo: I would rather speak calmly, for I have something important to tell you.

Tybalt: Nothing you say is of importance to me, swine!

Romeo: Then we will take our leave now.

Tybalt: Romeo, you are a coward! I will fight Mercutio instead.

Mercutio: Are you so low, Tybalt, that you attack anyone? We have done nothing to provoke you to a fight.

Tybalt: You are a friend to a Montague and therefore an enemy of mine.

Mercutio: If that is how you want it, I am ready to fight.



Romeo: Wait, both of you! Remember, the prince has decreed death to anyone fighting in the streets.

Tybalt: I do not care. I raise my sword to hit Mercutio.

Mercutio: Then my sword is raised, as well.

Romeo: I refuse to let you two kill each other. I will step between you and hold you apart.

Tybalt: Ah, I have managed to get around you, Romeo. A hit! I see your blood now, Mercutio.

Mercutio: I am mortally wounded, and now I die in the street like a common dog. Romeo, why did you come between us? I was stabbed under your very arm. A plague upon both your houses! The Montagues and Capulets have caused yet another death.

Romeo: You will pay for Mercutio's death with your own worthless life, Tybalt. Here is my sword! I plunge it straight through your heartless body, you dirty scoundrel! Now, I must leave before the prince comes and has me put to death. This fate I could accept, if it would not make it impossible to see my Juliet. Oh, I am fortune's fool! No good will come of this. I must hide at the friar's cell.



Act III, Scene II

Later that day in the Capulet orchard

Juliet: I am most eager to tell Nurse of the glorious events of today. I cannot wait for night to come and for my Romeo to return to me. Ah, there is Nurse now.

Nurse: Juliet, you must sit down for I have terrible news. Your cousin, Tybalt, has been slain by Romeo. The hatred between the families will now be increased a hundredfold. Who would have thought that Romeo could commit such an act?

Juliet: Romeo's hand shed Tybalt's blood! Woe is me!

Nurse: There is no trust, no faith, no honesty in Romeo or any other man.

Juliet: Nurse, stop! Romeo and I were wed today. You must not speak that way of my husband. Where is my Romeo now?

Nurse: He has been banished to Mantua. He is with the friar now but must leave in the morning.

Juliet: I need to see him! I need one last farewell.



Nurse: Go to your chamber, Juliet. I will sneak Romeo into your room tonight. But in the morning, he must go, for the prince declared that if Romeo is seen in Verona again, he will be executed.

Juliet: Dear Nurse, run and bid him to come this night.

Act III, Scene III

Early the next morning in Juliet's chamber

Romeo: My beautiful Juliet, I would rather die at this very moment than live without you for too long. But alas, listen, I hear the morning lark singing. I am afraid that I must leave at once.

Juliet: It is the nightingale, my love, the bird of the night. You hear nothing of the morning.

Romeo: Oh let them find me here and do as they wish. I would rather face their wrath than leave you.

Juliet: No, you are correct, my love, it is the morning lark. You must go. Just know that I would rather be parted for a few miserable days than endure a lifetime without you.

Song: Sonnet 116



Act IV, Scene I

A little while later in Juliet's chamber

Nurse: Juliet, I heard Romeo leave. You must remain strong, for I have more disturbing news. I heard your mother and father speak of your marriage, but it is not what you think. Your father has arranged for you to marry Paris in three days.

Juliet: You know I cannot do this, Nurse.

Nurse: Do not worry, Juliet. I explained to your mother that you need to speak with Friar Lawrence. I made arrangements for you to go to his cell. I have aroused no suspicions. Your mother believes that the friar is going to counsel you on your marriage. Go quickly, my child, the friar will know what to do.

Act IV, Scene II

The cell of Friar Lawrence

Juliet: You must help me, Friar! I am most miserable. They are forcing me to marry Paris.

Friar Lawrence: Yes, I know, for Paris was just here with me making preparations.



Juliet: I cannot marry him! I am already married, and I would rather die first. I fear the worst from this. Something terrible is going to happen!

Friar Lawrence: Stay calm, Juliet, and hear this plan. I have prepared a vial with a potion that you can drink. It will make you appear dead. I will lead the funeral at your family's mausoleum, and then later that night, I will meet you when you wake up from your fake death. Meanwhile, I will send a letter to Romeo in Mantua to return immediately. Then the two of you can run away together.

Juliet: I am frightened, Friar. But I am prepared to do anything to be with my sweet Romeo.

Friar Lawrence: Go home now, Juliet, and do not let the secret escape, or all will be lost. Do you hear that? Someone is knocking frantically at the door. Oh, it is Nurse. You look pale. Is something wrong?

Nurse: Juliet, I am afraid I have even more bad news. Your parents have decided your marriage will take place tomorrow.

Juliet: This is impossible! What am I to do, Friar?



Friar Lawrence: Be brave, Juliet! Take this vial and drink it tonight. I will hastily send a letter to your Romeo. All will be well.

Act IV, Scene III

At the Capulet home

Juliet: What if the potion in this vial really does harm me, Nurse? I fear to wake in my family's mausoleum. But, what other choice do I have?

Nurse: Do not worry, Juliet. Everything will go smoothly just as Friar planned. And your beloved Romeo will be with you when you wake.

Juliet: Oh, Romeo! Romeo! I drink to you.

Act IV, Scene IV

After the funeral at the Capulet mausoleum

Friar Lawrence: No one knows the truth except us, Nurse. As soon as Romeo receives my letter, he will come. Wait! What is this? I told my servant to deliver the letter to Romeo, but I see it is still here!

Nurse: Bad news travels fast. I hope it is not too late!



Friar Lawrence: I see Paris is looking forlorn and hovering near Juliet's casket. I think he needs to be alone for now, but I will return before Juliet wakes.

Act IV, Scene V

Later that night at the mausoleum

Romeo: No! Not my glorious Juliet. Word reached me a few hours ago. I was pleased to buy this poison to drink so that I can be with you for all eternity. Who is that crying near your casket? Why, it is Paris! I will kill you myself, you filthy pig! There, I have gotten you with my swift dagger. I will drag you outside the mausoleum, so you will not be near my love. Oh Juliet, I am back, and even in death, you look so beautiful. Eyes, look for the last time upon her face. Lips, take your last breathless kiss. Here is to my love. Oh these drugs are quick, and thus I die with a kiss.

Friar Lawrence: (*shouting*) Juliet, I am just outside the mausoleum! Oh my Lord, it is Paris, and, oh no, he is dead! I must tend to his body, but Juliet will be waking soon, and I pray she will not be too frightened if I am not there.



Juliet: Where is my Romeo? Romeo! Oh, no! My Romeo is here, cold and dead beside me. I see the vial of poison, but alas, there is none left for me. Perhaps there is poison left upon his lips that I may take with a kiss. But wait, I hear a noise and must act swiftly. Oh, happy dagger! I will use you to stab myself straight in the heart. Rest here dagger, and let me die with my Romeo.

Friar Lawrence: Juliet, I have returned. Oh, no! What bloody carnage do I see? Both Juliet and Romeo are dead. I must inform their families, for I want them to see the bloodshed that their hatred has caused.

Act IV, Scene VI

The next day at the mausoleum

Nurse: The Montagues and Capulets are all here, Friar.

Friar Lawrence: I bear much of the blame for this tragic outcome. I married Romeo and Juliet, who did most affectionately love each other. I had hoped their union would ease the hatred between your families, but alas, it has all come to naught. Take hands and swear that these children will not die in vain. For never has there been a story of more woe, than this of Juliet and her Romeo.



Sonnet 18

William Shakespeare

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimmed;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.



Sonnet 116

William Shakespeare



Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark
That looks on tempests and is never shaken,
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come:
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
 If this be error and upon me proved,
 I never writ, nor no man ever loved.





Glossary

aflutter—nervously excited

banished—forced to leave a country

carnage—great destruction of life (as in a battle or fight)

cell—a small religious house dependent on a monastery

decreed—ordered to do something by someone of authority

downtrodden—crushed by a superior power

fate—a power beyond one's control

foe—one who hates another; an enemy

grudge—a strong and lasting feeling of resentment toward someone

haste—an eagerness to act that is not proper or suitable; reckless action

impediments—something that interferes with progress

mausoleum—a large or fancy tomb

orchard—a place where fruit or nut trees are grown

sickle—a tool with a sharp curved metal blade used to cut grass

tempests—violent storms accompanied by wind, rain, or hail

woes—great suffering from loss, misfortune, or trouble

wrath—violent anger

**Teacher
Created
Materials**
PUBLISHING


**SHELL
EDUCATION**

Thank you for purchasing this eBook.

This eBook is copyrighted. If you accessed this eBook without making payment, you should be aware that neither the author nor the publisher has received any compensation, and you may be in violation of state, federal, and/or international law.

For further information about our products and services, please e-mail us at: customerservice@tcmpub.com.

“Thank you for helping us
create a world in which
children love to learn!”

Teacher Created Materials
PUBLISHING

 **SHELL EDUCATION**

Teacher Created Materials
LIBRARY