

## Agenda

- Bell work
- Foundations of Poetry notes.
- Read “Tamar’s Opus”
- Watch Performance of “Tamara’s Opus”



## Attendance Question

**If humanity was  
ready to live on  
Mars, would you go,  
or stay here?**



## Due Dates

- Bell Work - Friday
- 2.4 Questions - EOC



## OBJECTIVES

- Understand what an iamb is.
- Analyze how a poem’s speaker shift perspectives
- Understand how adding or deleting words can impact a poems meaning.



## Materials

- **Textbook**
- **Handout**
- **Paper**
- **pencil/highlighter**

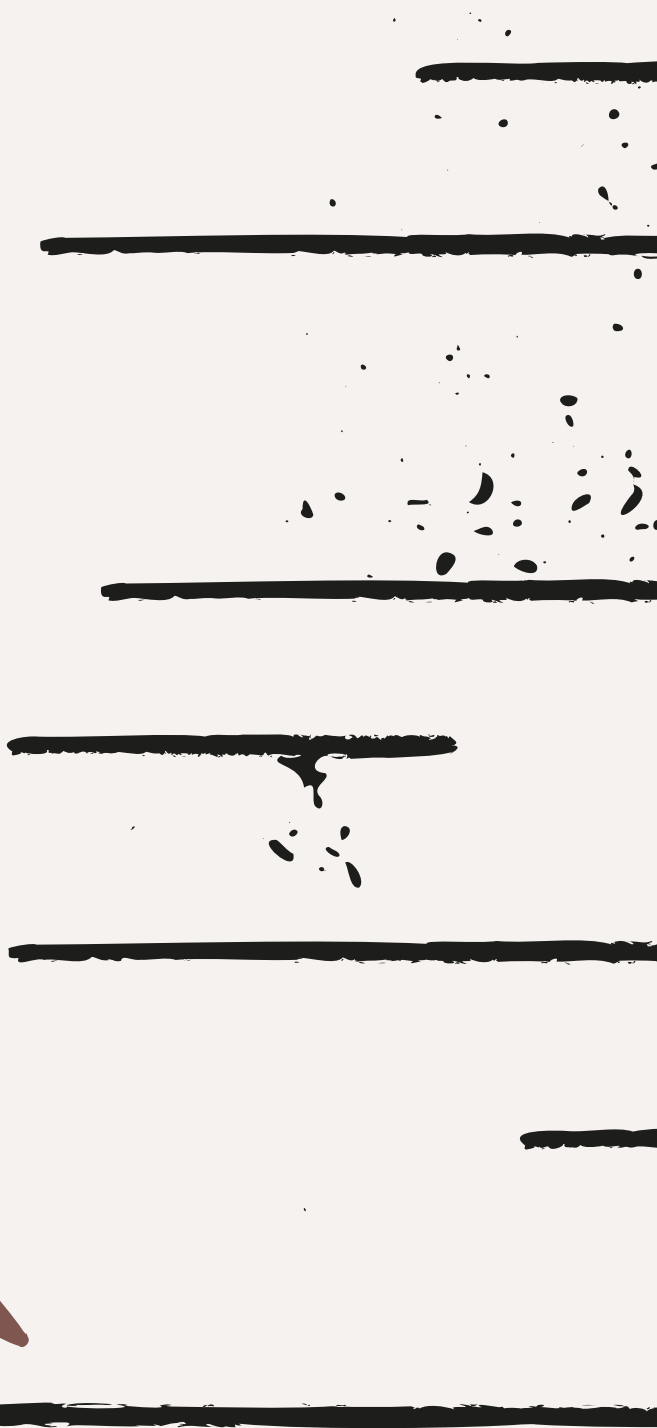
# What are archaic words?

Archaic words are words no longer commonly used in contemporary language or that have fallen out of use entirely. Some archaic words might only be used in a few specialised contexts although they still have old-fashioned connotations.

The word "archaic" comes from a Greek word meaning ancient or beginning.

These words may have been in common usage at one point in history, but have now been replaced by newer or more commonly used words.

Archaic words can often be found in literature from past eras, historical documents, or legal texts.



# What are archaic words?

Las palabras arcaicas son palabras que ya no se usan comúnmente en el lenguaje contemporáneo o que han caído en desuso por completo. Es posible que algunas palabras arcaicas sólo se utilicen en unos pocos contextos especializados, aunque todavía tienen connotaciones anticuadas.

La palabra "arcaico" proviene de una palabra griega que significa antiguo o comienzo.

Es posible que estas palabras hayan sido de uso común en algún momento de la historia, pero ahora han sido reemplazadas por palabras más nuevas o de uso más común.

Las palabras arcaicas a menudo se pueden encontrar en literatura de épocas pasadas, documentos históricos o textos legales.





# Bell Work

See if you can use context clues to match up the following archaic words with their definitions.

Intenta usar pistas de contexto para relacionar las siguientes palabras arcaicas con sus definiciones. Utilice el traductor de Google para ayudar

**Sea Smoke**

Of low birth or social standing.

**Weelwright**

An archaic word for fog.

**Betwixt**

A woodland or forrest.

**Baseborn**

An archaic synonym for 'between'.

**Greenwood**

A person who makes wheels.

# Foundations of Poetry: Iambs

An iamb is a metrical foot (standard unit of measurement) used to measure syllables in poetry.

One iamb consists of two syllables, the first one unstressed, the next one stressed.

**Ex: Shall I | compare | thee to | a summer's day?**

An iamb can be made up of one word that contains two syllables, two words that each contain one syllable, or two separate words that are metaphorically split when measured.

# Foundations of Poetry: Iambs

The syllables that are measured in an iamb are either LOOONG sounds (stressed) or short sounds (unstressed).

The iamb begins with a short sound followed by a long sound.

When annotating, taking notes, on a poem's iambs, the long sound is marked with a / , and short sounds are marked with a .

**Ex: Shall I compare thee to a summer's day?**



The easiest way to figure out if a syllable is a long sound or a short sound is to say it out loud and listen carefully.

# You Try

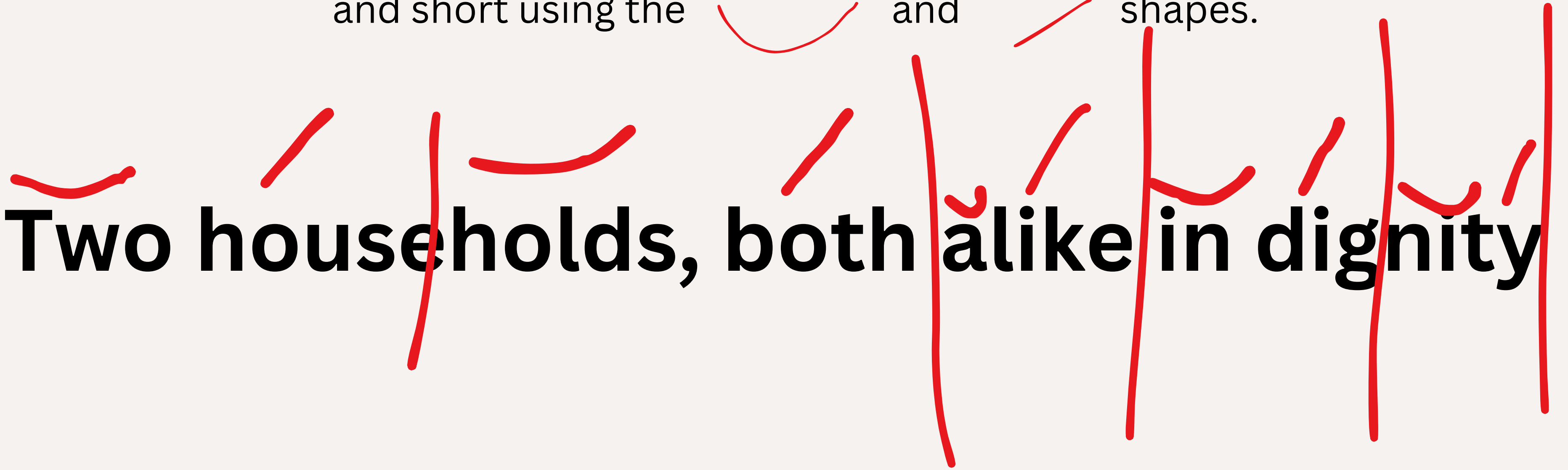
First, measure out the iambs. Then, indicate which syllable is long and short using the  and  shapes.

**Two households, both alike in dignity**

# You Try

First, measure out the iambs. Then, indicate which syllable is long and short using the  and  shapes.

**Two households, both alike in dignity**



An iamb is not the only kind of metrical foot used in poetry.

**Trochee-** The exact opposite of an iamb. It has two syllables and begins with a stressed sound, and ends with an unstressed. /U

**Anapest-** Has three syllables and follows this pattern: UU/

**Dactyl-** opposite of anapest. It has three syllables and follows this pattern: /UU.

For our purposes, we only need to know iambs.

Open your books to page 203

# Open your books to page 203

Individually read “Tamara’s Opus”.

- As you read, highlight words that are emotionally charged.
- Highlight any figurative language you notice.

Lea individualmente “La obra de Tamara”.

- Mientras lee, resalte las palabras que tengan carga emocional.
- Resalta cualquier lenguaje figurado que notes.

## Agenda

- Bell work
- Foundations of Poetry notes.
- Work on Tamara's Opus analyzation.



## Attendance Question

If you were an animal for one day which animal would you chose to be?



## Due Dates

- Bell Work - Friday
- SWIFTT Chart -EOC

**Reminder: Turn in**

**2.4**

**Revision/ Poem activity should have been emailed to me by now**



## OBJECTIVES

- Understand how to label a rhyme scheme.
- Analyze how a poem's speaker shift perspectives
- Understand how adding or deleting words can impact a poems meaning.



## Materials

- **Textbook**
- **SWIFFT Chart**
- **Bell Work**
- **pencil**

# Bell Work

**“How does the mode of communication change the meaning of what is being communicated?” Explain why seeing the poem performed live may change the impact of the poem as opposed to when it is read.**

**“¿Cómo cambia el modo de comunicación el significado de lo que se comunica?” Explique por qué ver el poema interpretado en vivo puede cambiar el impacto del poema en comparación con cuando se lee.**

# Foundations of Poetry: Rhyme

## Scheme

Several different kinds of poems have a rhyme scheme. Identifying the rhyme scheme can help you determine what kind of poem you are reading.

Varios tipos diferentes de poemas tienen un esquema de rima. Identificar el esquema de rima puede ayudarte a determinar qué tipo de poema estás leyendo.

To figure out the rhyme scheme of a poem, you will need to label each of rhymes found in the poem.

Para descubrir el esquema de rima de un poema, deberás etiquetar cada una de las rimas que se encuentran en el poema.

# Foundations of Poetry: Rhyme Scheme

For each new sound, you will label it with a letter, beginning with A, all the way to Z if needed (If the poem is long enough), but always in order to keep the labeling organized.

If the first rhyming set of words in a poem is kept and swept, then these would be labeled with an A, and each time the sound “ept” is used again would also be labeled A.

Para cada nuevo sonido de rima, lo etiquetarás con una letra, comenzando con la A y hasta la Z si es necesario (si el poema es lo suficientemente largo), pero siempre para mantener el etiquetado organizado.

Si se beso y queso el primer conjunto de palabras que riman en un poema, estas se etiquetarán con una A, y cada vez que se use nuevamente el sonido “eso” también se etiquetarán con una A. Lo mismo con las palabras en inglés.

# Foundations of Poetry: Rhyme

## Scheme

**Example:**

**True friends are by your side A**  
**Through it all. B**  
**They will be there C**  
**To catch you when you fall. B**

The rhyme scheme of this example is ABCB.  
El esquema de rima de este ejemplo es ABCB.

# Foundations of Poetry: Rhyme Scheme

## You Try:

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

# Foundations of Poetry: Rhyme Scheme

## You Try:

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

# Foundations of Poetry: Rhyme Scheme

The example you just labeled is a sonnet.

El ejemplo que acabas de nombrar es un soneto.

Shakespearian Sonnets are ALWAYS in the rhyme scheme ABAB CDCD EFEF GG.  
Los sonetos de Shakespeare SIEMPRE están en el esquema de rima ABAB CDCD EFEF GG.

Note that there are three stanzas with four lines: A quatrain  
and one stanza that is only two lines: A couplet  
Tenga en cuenta que hay tres estrofas con cuatro versos: Una cuarteta  
y una estrofa de sólo dos versos: Un pareado

Romeo and Juliet switches between prose, and sonnets.  
Romeo y Julieta alterna entre prosa y sonetos.

# Foundations of Poetry: Rhyme Scheme

**Prose- Written or spoken language in its ordinary form,  
without metrical structure.**

**Lengua escrita o hablada en su forma ordinaria, sin  
estructura métrica.**

**Speaker**

**Word choice**

**Imagery**

**Figurative Language**

**Tone**

**Theme**

**When analyzing poetry, it is important to consider all of these things for maximum understanding.**

**Al analizar la poesía, es importante considerar todas estas cosas para una máxima comprensión.**

# Exit Ticket

**Does the written version of the poem feel unfinished with its ending “just listen”? Why or why not?**

**¿La versión escrita del poema parece inacabada con su final “solo escucha”? ¿Por qué o por qué no?**

## Agenda

- Bell work
- Tragedy Back Ground Info
- Summary Paragraph
- Analyze “Romeo and Juliet” Prologue.
- Exit Ticket



## Attendance Question

**Do you prefer  
Doritos, Lays,  
Cheetos, or Ruffle  
Chips? Which  
flavor?**



## Due Dates

- Bell Work - Friday
- Summary Paragraph-  
End of Class

**Turn in SWIFTT  
Chart**



## OBJECTIVES

- Synthesize key background information about tragedy to better understand the plot of “Romeo and Juliet”.
- Use the SWIFTT method to analyze the prologue of “Romeo and Juliet”.



## Materials

- **Textbook**
- **Paper**
- **Bell Work**
- **pencil/ Highlighter**

# Bell Work

- **Shakespeare's work still influences a lot of writing today, from TV to music. What modern day pieces of media do you know of that have been influenced or inspired by "Romeo and Juliet"?**
- **La obra de Shakespeare todavía influye en muchos escritos actuales, desde la televisión hasta la música. ¿Qué medios de comunicación modernos conoces que hayan sido influenciados o inspirados por "Romeo y Julieta"?**

# **Directions:**

- 1. Read the informational article called “On Tragedy” by Aristotle.**
- 2. Then answer the three comprehension questions.**

- 1. Lea el artículo informativo titulado “Sobre la tragedia” de Aristóteles.**
- 2. Luego responda las tres preguntas de comprensión.**

# Summary Paragraphs

• **First sentence:** Introduce the idea and the main topic.

• **Second sentence:** Introduce the author of the article and chose a quote that represents their main idea.

• **3rd:** Discuss why the main idea of the article is important or relevant information to others who might want to read the article.

• **4th:** select two supporting details from the article that the author used to support his main idea and paraphrase them.

• **5th:** write a conclusion about the information that can be learned from the article.

- **Primera frase:** Introduce la idea y el tema principal.

- **Segunda oración:** presente al autor del artículo y elija una cita que represente su idea principal.

- **3º:** Discuta por qué la idea principal del artículo es información importante o relevante para otras personas que quieran leer el artículo.

- **4º:** selecciona dos detalles de apoyo del artículo que el autor utilizó para sustentar su idea principal y parafrasealos.

- **5º:** escribe una conclusión sobre la información que se puede aprender del artículo.

**Speaker** Consider who the speaker of the poem is.

---

**Word choice** Do the words the author uses have a particular connotation? Do they all seem to have a common theme?

---

**Imagery** Does the author use any words that make you imagine a scene or image?

---

**Figurative Language**

Does the author use a hyperbole, metaphor, oxymoron, idiom, pun, symbolism or any other kind of figurative language?

---

**Tone** How does the author feel about the subject they are writing about? What parts of the text let you know that?

---

**Theme** What is the overarching main idea of the text?

**Speaker** Considere quién es el hablante del poema.

---

**Word choice** ¿Las palabras que utiliza el autor tienen alguna connotación particular? ¿Todos parecen tener un tema común?

---

**Imagery** ¿El autor utiliza alguna palabra que te haga imaginar una escena o imagen?

---

**Figurative Language**

¿Utiliza el autor alguna hipérbole, metáfora, oxímoron, modismo, juego de palabras, simbolismo o cualquier otro tipo de lenguaje figurado?

---

**Tone** Cómo se siente el autor sobre el tema sobre el que escribe? ¿Qué partes de texto te permiten saber eso?

---

**Theme** ¿Cuál es la idea principal general del texto?

# Exit Ticket

**Considering the author's purpose for writing an informational article, what is the difference between a main idea and supporting details?**

**Teniendo en cuenta el propósito del autor al escribir un artículo informativo, ¿cuál es la diferencia entre una idea principal y los detalles de apoyo?**



## Agenda

- Bell Work
- Vocabulary
- Analyze “Romeo and Juliet” Prologue.
- Exit Ticket



## Attendance Question

Would you trust an  
AI car to drive you  
to school?



¿Confiarías en una IA  
para conducir tu  
coche?

## Due Dates

- Bell Work - Friday  
Summary Paragraph-  
**Due TODAY**



## OBJECTIVES

- Use the SWIFTT method to analyze the prologue of “Romeo and Juliet”.
- Students will examine the word choice and structure of the Prologue for Romeo & Juliet.

## Materials

- **Textbook**
- **Paper**
- **Bell Work**
- **pencil/ Highlighter**

# Bell Work

**What kind of person does Aristotle recommend authors use for their tragedies? Why?**

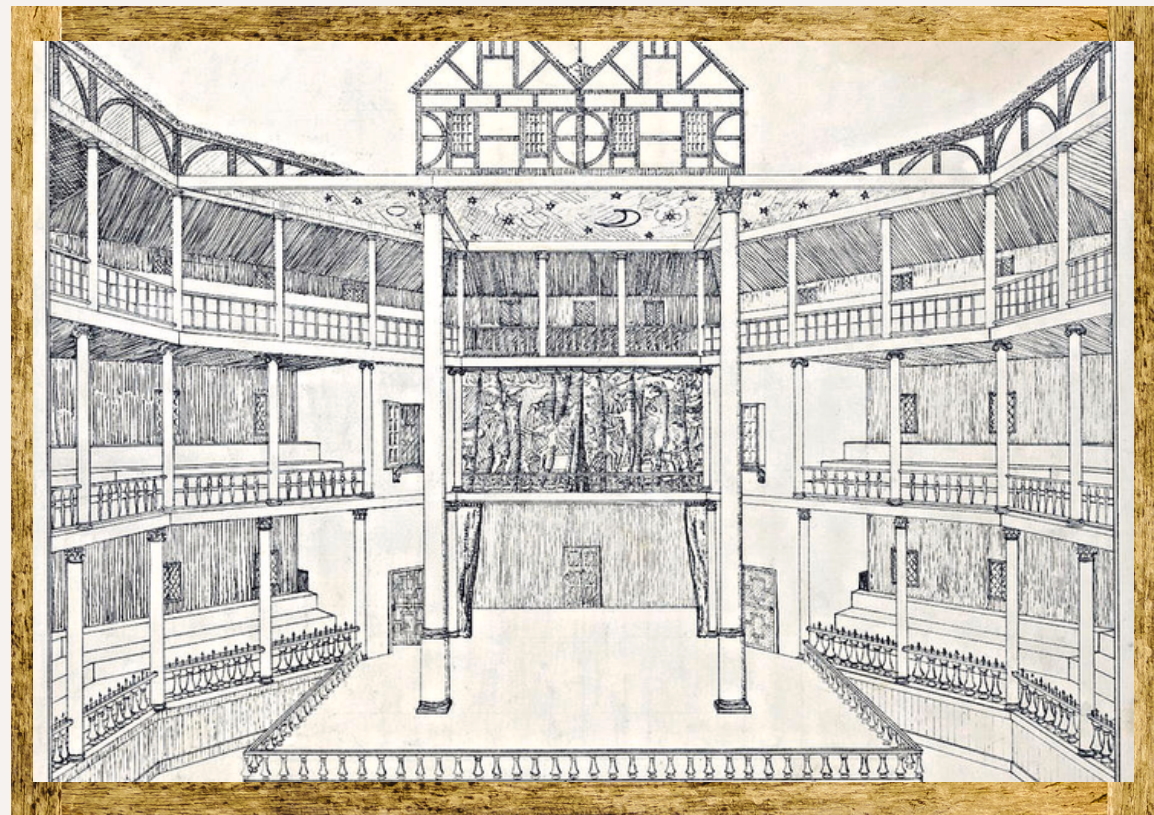
**¿Qué tipo de persona recomienda Aristóteles que utilicen los autores para sus tragedias? ¿Por qué?**

# Vocabulary

**Dignity**

Rank

Rango



**Toil**

Hard work.

Trabajo  
duro.



**Mutiny**

rebellion against  
authority

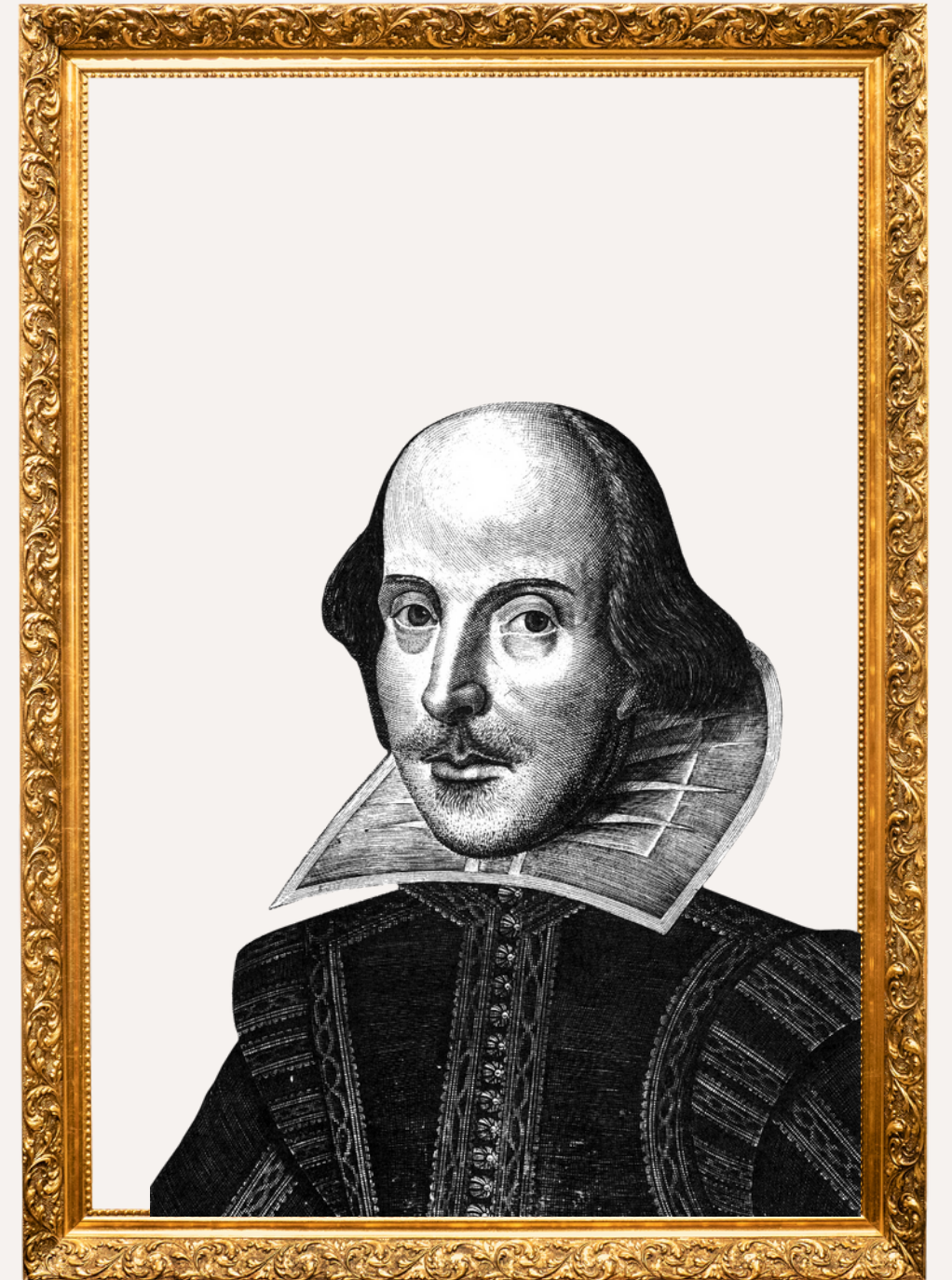
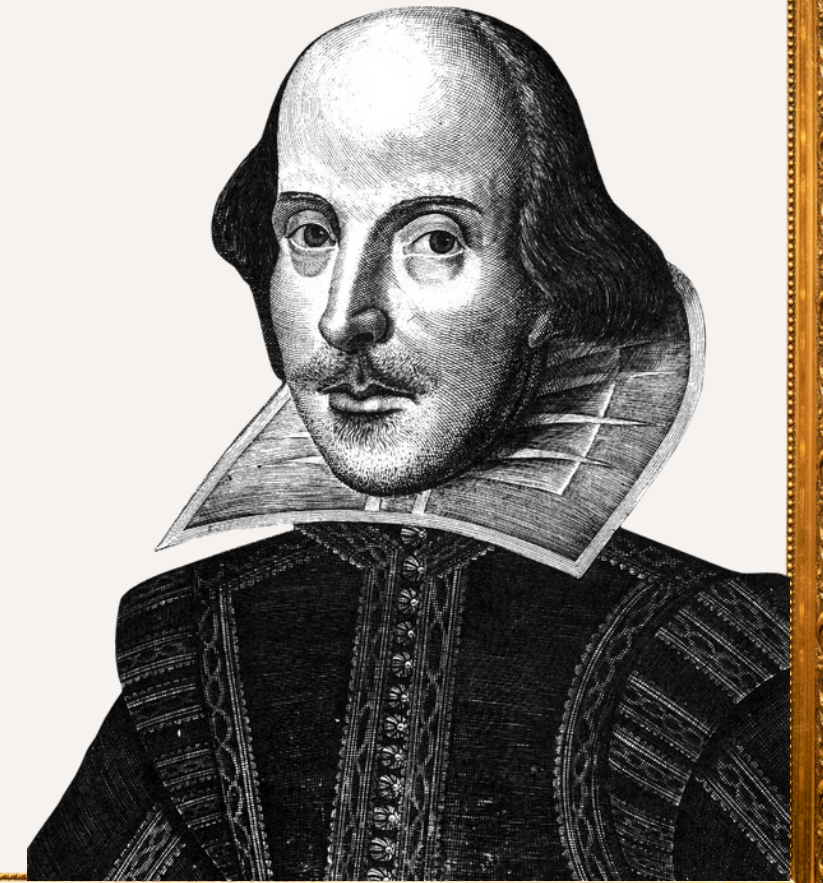
rebelión contra la  
autoridad



**Piteous**

Pathetic

Patético



# Turn to Page 230

## As we read:

- Highlight words that seem to be *archaic* to you.
- Underline figurative language.

## After we read:

- Reread the text and annotate it for meter (iambes).
- Label the stressed and unstressed syllables.

**\*Use your notes\***

## Como leemos:

- Resalte las palabras que le parezcan *arcaicas*.
- Subraya el lenguaje figurado.

## Después leemos:

- Vuelva a leer el texto y anótelo en métrica (iambes).
- Etiqueta las sílabas acentuadas y átonas.

**\*Usa tus notas\***

## Agenda

- Bell Work
- Analyze “Romeo and Juliet” Prologue.
- Exit Ticket



## Attendance Question

What is your favorite  
lunch menu item?



¿Cuál es tu elemento  
favorito del menú del  
almuerzo?

## Due Dates

- Bell Work - **Friday**
- Prologue Analysis  
**Due Today**



## OBJECTIVES

- Use the SWIFTT method to analyze the prologue of “Romeo and Juliet”.
- Students will examine the word choice and structure of the Prologue for Romeo & Juliet.

## Materials

- **Textbook**
- **Paper**
- **Bell Work**
- **Pencil**

# Bell Work

**Open your book to page 230**

***How does the language in the Prologue evoke a sense of time and place?***

**¿Cómo evoca el lenguaje del Prólogo una sensación de tiempo y lugar?**

# Speaker

Consider who the speaker of the poem is.

---

# Word choice

Do the words the author uses have a particular connotation? Do they all seem to have a common theme?

---

# Imagery

Does the author use any words that make you imagine a scene or image?

---

# Figurative Language

Does the author use a hyperbole, metaphor, oxymoron, idiom, pun, symbolism or any other kind of figurative language?

---

# Tone

How does the author feel about the subject they are writing about? What parts of the text let you know that?

---

# Theme

What is the overarching main idea of the text?

**Speaker** Considere quién es el hablante del poema.

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**Word choice** ¿Las palabras que utiliza el autor tienen alguna connotación particular? ¿Todos parecen tener un tema común?

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¿Utiliza el autor alguna hipérbole, metáfora, oxímoron, modismo, juego de palabras, simbolismo o cualquier otro tipo de lenguaje figurado?

---

**Tone** Cómo se siente el autor sobre el tema sobre el que escribe? ¿Qué partes de texto te permiten saber eso?

---

**Theme** ¿Cuál es la idea principal general del texto?

# Romeo and Juliet Characters

2

4

5

|        |  |  |  |
|--------|--|--|--|
| Chorus |  |  |  |
| Juliet |  |  |  |
| Nurse  |  |  |  |
| Romeo  |  |  |  |
| Tybalt |  |  |  |

# Romeo and Juliet Characters

2

4

5

|               |  |  |  |
|---------------|--|--|--|
| Capulet       |  |  |  |
| Serving Man 1 |  |  |  |
| Peter         |  |  |  |
| Serving Man 2 |  |  |  |
| Benvolio      |  |  |  |

# Romeo and Juliet Characters

245

|               |  |  |  |
|---------------|--|--|--|
| Mercutio      |  |  |  |
| Lady Capulet  |  |  |  |
| Paris         |  |  |  |
| Montague      |  |  |  |
| Lady Montague |  |  |  |

# Romeo and Juliet Characters

2

4

5

|         |  |  |  |
|---------|--|--|--|
| Prince  |  |  |  |
| Gregory |  |  |  |
| Sampson |  |  |  |
| Abram   |  |  |  |
|         |  |  |  |

# Exit Ticket

**The Prologue is structured into a Shakespearean sonnet.  
How does the structure of this sonnet create an effect of  
mystery?**

**El Prólogo está estructurado en un soneto de  
Shakespeare. ¿Cómo crea la estructura de este soneto  
un efecto de misterio?**