

Packet #3

LEARN

A NETWORK *of* COLLEGE PREP ELEMENTARY SCHOOLS

Grade 8

This student work packet is for Weeks 5 and 6 of home learning based on your District's School Schedule. Students should be completing this packet, along with completing lessons on their math/reading online programs daily. We will continue to work on providing online learning options for as long as school is not in session. Please continue to reach out to your child's teacher if you have any questions regarding this packet or any online programs.

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**Chicago residents only*

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(Student Name)

Day	Date	Title	Genre	Page Started	Page Finished	Total Time

Weekly At-Home Reading Tally

Day	Number of Minutes
Monday	
Tuesday	
Wednesday	
Thursday	
Friday	
Saturday	
Sunday	
Total Minutes This Week	

Teacher Initials for Meeting Weekly Goal: _____

Your Weekly Goal is **225** minutes. Did you meet your goal? _____

Did you exceed your goal? _____
If yes, by how many minutes? _____

What is your favorite book you read this week? Why was it your favorite?

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If yes, by how many minutes? _____

What is your favorite book you read this week? Why was it your favorite?

Day 1

Adding and Subtracting with Scientific Notation *continued*

7 $(4 \times 10^2) + 120.5$

8 $(2.75 \times 10^3) - 100$

9 $(9.5 \times 10^2) - (4.3 \times 10^1)$

10 $18 - (2 \times 10^{-1})$

11 $0.071 + (6 \times 10^{-2})$

12 $2,000 + (8 \times 10^3)$

- 13 When adding or subtracting with scientific notation, why is it important to have the same power of 10?

A Lonely Girl

by ReadWorks



HUCKLEBERRY FINN.

Melanie doesn't like to be in public. It's an effort for her mom to even get her to go to school. Sometimes, on the bad days, she decides she can't handle being in the classroom for six whole hours. On the bad days, her mom lets her stay in bed as long as she reads something useful. This has resulted in Melanie having read all of Shakespeare's plays and sonnets, much of 19th-century French literature, some 19th-century Russian literature, and Mark Twain's collected novels and essays. These are the books Melanie's mom thinks are useful. They teach Melanie about the complexities of the human heart, but not necessarily how to have a conversation with a boy her own age.

On the bad days, Melanie's mom brings her a sandwich, a glass of apple juice, and some peanuts for lunch. She sits on the edge of Melanie's bed and looks at what she is reading that day.

"Getting through the Twain all right?" her mom asks.

"It's okay," Melanie says. She maneuvers the food to her mouth and tries to breathe deeply and

calmly, like her doctors have taught her. But calming her face long enough to take a bite is an almost impossible task. Her mouth twitches frantically, and the small bite of sandwich inside falls out.

Her mom sighs, impatiently. "Oh, come on Melanie," she says. "Certainly you can do better than that."

"Mom, just leave me alone!" Melanie shouts. In her mind, the words flow smoothly out of her mouth, the tone familiar in its annoyance. Listening to the words as she speaks them, however, is a lesson in deciphering. Sometimes the twitches affect even the words she tries to speak.

"I'm sorry," her mom says. She pats Melanie's knee. Melanie hates the welling of pity she sees rise up in her mom's face. Tears come to her eyes, a vein pops out of her forehead, and Melanie knows exactly what she's thinking- *my daughter is so pathetic*.

Melanie has a problem with tics. The problem began to develop when she was around eight years old. Suddenly one day, her right eyelid began to twitch uncontrollably. Then she felt the impulsive need to roll her eyes in a circle exactly eight times. And then her left eyelid began to twitch. And then the impulse to roll her eyes again. And so on, and so on. Soon the eyelid twitch had moved down to the corners of her mouth, and her impulse was to yawn eight times instead of rolling her eyes eight times.

Her parents had been totally alarmed and took her to doctors and specialists. Melanie was poked and prodded; she had blood tests and gave urine samples. Was it neurological? Was it social? The doctors, looking politely puzzled as Melanie twitched and yawned and rolled her eyes, as her parents looked on in fear and amazement, were unsure how to respond to this little girl with the movable face. Finally one of them recommended a child psychologist, and all of a sudden, Melanie had a diagnosis.

Melanie was seated in the waiting room with a pile of educational magazines in front of her, and she was asked to wait for a few moments while the doctor had a quick chat with her parents. She leaned back on the chair, closed her eyes, and tried to ignore the party that her muscles seemed to be having on the contours of her face.

When the door to the psychologist's office opened, Melanie was invited back inside. She sat on a blue couch across from her parents. Her mom was holding a tissue to her eyes, and her dad was leaning back with his arms crossed and forehead creased.

"Melanie, Dr. Jones has some important information," Melanie's mom said.

Melanie looked at Dr. Jones, who was young and seemed kind. "What's wrong with me?" she said.

"Well Melanie, there's nothing *wrong* with you," Dr. Jones said. "But from what I have observed, and from what your parents have been telling me, I believe you have what is known as 'Obsessive-Compulsive Disorder' and a syndrome called 'Tourette's.' Neither of these disorders will keep you from living a totally healthy and fulfilling life. However, I recommend, if it's okay with you, that we begin to think seriously about how we can help you manage your tics. What do you think?"

Melanie tried to compose her face but felt the muscles in her left eyelid contract, as if she were winking.

After six years of therapy with Dr. Jones, the nature of her disorders has shifted. Now Melanie does not feel the need to yawn or roll her eyes-or do anything, for that matter-eight times in a row. It's

definitely an improvement. However, the tics seem to have become worse. Now Melanie's cheeks push up into her eyes, her forehead crunches, and her lower lip juts out from under her upper lip, as if she was a Neanderthal. Her eyelids have not stopped twitching, but now she also squeezes her eyes shut impulsively. Sometimes she will feel unable to open them for an entire minute.

Upon reflecting on the last six years, Melanie isn't sure if she's made progress or not. Part of her is proud. She is mostly able to be in school (if she sits in the back), and she has even been able to make a few close friends who accept her just the way she is. Another part of her has never stopped being frustrated with her handicap-it is a handicap, even if Dr. Jones encourages her to call it a *handican*-and has never stopped seeing herself as somehow lacking or deficient.

Melanie's mom gets up and leaves the room, closing the door softly behind her. Melanie wonders if her mom is scared of her. Sometimes she gets the feeling that this is the case; that her mom, not quite knowing how to treat her, simply pulls away because it's easier to pretend that Melanie is healthy and fine.

Melanie sighs and puts the plate on her nightstand. The half-eaten sandwich will sit there for the rest of the evening until her mom comes in to get it. Melanie is allowed to stay in bed and rest all day on the bad days, on the days she can't control the twitching, and it is too exhausting to try to stop it.

In *The Adventures of Huckleberry Finn*, Huck is not the leader of the pack, nor is he necessarily the smartest. But, Melanie thinks, turning the page as Huck and Jim, a runaway slave, chat about life on an isolated island in the Mississippi, Huck is definitely the most complicated. He deals with the questions of what is right and fair, even against a backdrop of slavery and in the context of self-sufficiency.

Melanie looks out the window and puts the book down again. She feels a bit like Huck: trapped and free, confused and strong-willed. Her "penchant for twitches" (as her dad says) makes her life so difficult, and there are so many people who think they know the best way to protect her. Melanie suddenly wishes she could be just like Huck and run away from all the bumbling adults in her life.

There is a knock on the door, and her mom comes in again. She puts Melanie's clean, folded laundry away in the dresser, then stops at Melanie's bed and gives her a kiss on the forehead.

"I love you so much," she says.

Name: _____ Date: _____

1. What does Melanie have a problem with?

- A. peanuts
- B. tics
- C. 19th-century French literature
- D. Neanderthals

2. One of the main conflicts in the story occurs between which two characters?

- A. Melanie and Huck Finn
- B. Melanie's mother and Dr. Jones
- C. Melanie and Melanie's father
- D. Melanie and Melanie's mother

3. Read these sentences about Melanie from the story.

"Her 'penchant for twitches' (as her dad says) makes her life so difficult, and there are so many people who think they know the best way to protect her. Melanie suddenly wishes she could be just like Huck and run away from all the bumbling adults in her life."

Based on these sentences, what can be concluded about the way Melanie feels about the adults in her life?

- A. Melanie is frightened by them.
- B. Melanie is frustrated with them.
- C. Melanie is curious about them.
- D. Melanie is pleased with them.

4. Why might Melanie be upset with the adults in her life?

- A. They do not think that there is anything wrong with her.
- B. They do not know how to treat her.
- C. They make her read books she has no interest in.
- D. They make her eat food she does not like.

5. What is a theme of this story?

- A. revenge
- B. jealousy
- C. loneliness
- D. fairness

6. Read these sentences from the story.

"Mom, just leave me alone!" Melanie shouts. In her mind, the words flow smoothly out of her mouth, the tone familiar in its annoyance. Listening to the words as she speaks them, however, is **a lesson in deciphering**. Sometimes the twitches affect even the words she tries to speak."

Why are the words Melanie speaks **"a lesson in deciphering"**?

- A. The words are easy to understand.
- B. The words are difficult to understand.
- C. Melanie is speaking in a foreign language.
- D. Melanie is speaking in a loud voice.

7. Choose the answer that best completes the sentence.

Melanie no longer feels the need to yawn eight times in a row; _____, her cheeks now push up into her eyes.

- A. however
- B. as a result
- C. most importantly
- D. as an illustration

8. What does Melanie see in her mom's face after her mom says "I'm sorry."?

9. Describe what Melanie's mom does when she comes into Melanie's room at the end of the story.

10. Why does Melanie's mom tell Melanie that she loves her? Support your answer with evidence from the story.

Day 2

Multiplying and Dividing with Scientific Notation

► Find each product or quotient. Write your answer in scientific notation.

1 $(3.6 \times 10^1) \div 6$

2 $(2 \times 10^2) \times (3 \times 10^1)$

3 $7 \times (2 \times 10^1)$

4 $(2.5 \times 10^0) \times (1.5 \times 10^1)$

5 $(4 \times 10^2) \div (4 \times 10^1)$

6 $45 \div (5 \times 10^0)$

How Shakespeare ended up in the park

By Richard Paul, Public Radio International on 04.15.19

Word Count **399**

Level **MAX**



A view of the Delacorte Theater in Central Park, home to the New York Shakespeare Festival. Photo by: Timothy A. Clary/AFP/Getty Images

Outdoor Shakespeare feels like a ubiquitous part of summer, but its existence in America was not organic. It got here through an odd mixture of religious fervor, class concerns and gender politics.

The Puritans and Quakers who settled in the northern parts of North America feared and hated theater. Even as late as the 1770s, Congress banned it outright and the Methodist Church maintained a theater ban well into the 19th century. The initial concern was that the practice of acting unleashed demonic forces that drew people away from God. Later, plays were seen as frivolous, while theaters were places where men sat in the dark, often with women who they didn't know.

Credit for changing these attitudes in America goes, in large part, to Sir Philip Barling "Ben" Greet, a British theater impresario active in England's Church and Stage Society, which hoped to make peace between high culture theater and church-run Sunday schools. Greet's solution was to do his plays not in the dark, where who-knows-what-else was going on, but outside, under God's blue sky. He chose Shakespeare as his material, because what could be more elevating than Shakespeare?

In 1903, a promoter brought Greet's Woodland Players to New York where they staged the first ever professional outdoor performance of Shakespeare in America — the forest scenes from "As You Like It," on the campus of Columbia University. After a tour of North America that eventually led to the White House lawn, Greet was hired by the Methodist founders of the Chautauqua Circuit to offer evening entertainment to some of the 45 million Americans who came to their annual summer camps.

This was also a time when live theater was going head-to-head for the first time with film. A lot of theater directors thought the best way to compete was to offer what movies couldn't: live people on stage. This led to the building of outdoor Shakespeare venues around the country. A leader of this movement, William Poel, heavily influenced another director, B. Iden Payne, who ended up teaching Angus Bowmer, the man who started the Oregon Shakespeare Festival. After the Oregon Festival, the Stratford Shakespeare Festival opened in Ontario in 1952. That same year, John Lithgow's father, Arthur, started an outdoor Shakespeare Festival in Ohio. All of this helped inspire Joe Papp who, soon after, created the New York Shakespeare Festival, which eventually settled in Central Park.

Quiz

- 1 Why did the author write this article? How does the author use logic to show this purpose?
- (A) to argue that professional groups are staging too many outdoor Shakespeare festivals today; by illustrating that the only outdoor festival a century ago took place at Columbia University
 - (B) to explain why religious leaders objected to theater in general and Shakespeare in particular; by comparing the different reactions and bans by various religions in North America
 - (C) to persuade readers to find an outdoor Shakespeare festival near them; by listing the prominent locations and directors planning to feature Shakespeare this summer
 - (D) to describe the development of outdoor Shakespeare festivals in North America; by explaining the specific people and events that caused productions to be moved outside

- 2 Read the following selection from the article.

Greet's solution was to do his plays not in the dark, where who-knows-what-else was going on, but outside, under God's blue sky. He chose Shakespeare as his material, because what could be more elevating than Shakespeare?

Which answer choice explains HOW the author uses rhetoric in this selection to construct his overall argument?

- (A) The author uses vivid language and exaggerated contrasts to develop Greet's thought process in that time and place.
 - (B) The author uses a specific series of events to explore the logical consequences of moving theater productions outdoors.
 - (C) The author uses a concern expressed by authorities to establish expertise on the subject of American theater productions.
 - (D) The author uses emotional language and urgent questions to create a sense of Greet's worries about the theater.
- 3 What is the meaning of the phrase "going head-to-head" as used in the following sentence?

This was also a time when live theater was going head-to-head for the first time with film.

- (A) working effectively together
- (B) becoming increasingly alike
- (C) competing directly against
- (D) meeting secretly to negotiate

- 4 Read the following sentence from the article.

Credit for changing these attitudes in America goes, in large part, to Sir Philip Barling "Ben" Greet, a British theater impresario active in England's Church and Stage Society, which hoped to make peace between high culture theater and church-run Sunday schools.

Adding which of these sentences to the article would help to explain the meaning of the word "impresario" in the context of the article?

- (A) Greet was impressed by the actors he met when he moved to North America from England.
- (B) Greet was well-known for managing and organizing successful theater productions.
- (C) Theatrical productions of Shakespeare had been taking place in London for centuries.
- (D) Theatrical productions in England's Church and Stage Society regularly drew large crowds.

- 5 Which answer choice provides an accurate and objective summary of the article?
- (A) Americans' failure to understand Shakespeare has not prevented outdoor productions from becoming popular in the past century. Whether they continue to be popular depends on religious attitudes toward theater.
 - (B) The surprising popularity of outdoor theater productions during the summer grew out of early attempts to close theaters. Moving productions outside allowed directors to safely skirt those efforts.
 - (C) Americans' love of outdoor Shakespeare festivals was a natural result of changing attitudes toward religion and literature. There is nothing like the thrill of watching actors produce a show live on stage.
 - (D) The popularity of outdoor Shakespeare festivals in America grew slowly as a result of efforts by Ben Greet and others. Moving theatrical productions outside helped alleviate fears rooted in religion and class.

- 6 How does the CENTRAL idea first emerge in the article?
- (A) through an outline of the number of Americans who attend summer camps and productions that feature Shakespeare
 - (B) through an anecdote about how Shakespeare productions in parks helped young people meet and date
 - (C) through a contrast between the popularity of outdoor Shakespeare festivals today and historic feelings about theater
 - (D) through a description of the reasons why Puritans and Quakers first came to fear and despise actors in the theater

- 7 Read the following selection from the article.

A leader of this movement, William Poel, heavily influenced another director, B. Iden Payne, who ended up teaching Angus Bowmer, the man who started the Oregon Shakespeare Festival. After the Oregon Festival, the Stratford Shakespeare Festival opened in Ontario in 1952. That same year, John Lithgow's father, Arthur, started an outdoor Shakespeare Festival in Ohio. All of this helped inspire Joe Papp who, soon after, created the New York Shakespeare Festival, which eventually settled in Central Park.

Which of the following can be inferred from the selection above?

- (A) Famous actor John Lithgow was the one who convinced his father to start a Shakespeare festival in Ohio.
- (B) The Oregon Shakespeare Festival was forced to close when the Ohio and New York Shakespeare festivals began.
- (C) High-profile successes inspired other directors to create their own Shakespeare festivals across North America.
- (D) Shakespeare festivals of today are very different from the initial festivals run by directors Poel and Payne.

Read the following sentences from the article.

1. *Even as late as the 1770s, Congress banned it outright and the Methodist Church maintained a theater ban well into the 19th century.*
2. *Later, plays were seen as frivolous, while theaters were places where men sat in the dark, often with women who they didn't know.*
3. *In 1903, a promoter brought Greet's Woodland Players to New York where they staged the first ever professional outdoor performance of Shakespeare in America — the forest scenes from "As You Like It," on the campus of Columbia University.*
4. *After a tour of North America that eventually led to the White House lawn, Greet was hired by the Methodist founders of the Chautauqua Circuit to offer evening entertainment to some of the 45 million Americans who came to their annual summer camps.*

Which two sentences taken together provide the BEST support for the claim that Greet's efforts to reverse political and religious attitudes toward theater in America were successful?

- (A) 1 and 3
- (B) 1 and 4
- (C) 2 and 3
- (D) 2 and 4

Day 3

Multiplying and Dividing with Scientific Notation *continued*

7 $(2.5 \times 10^2) \times 5$

8 $900 \div (4.5 \times 10^0)$

9 $(4 \times 10^5) \times 0.0375$

10 $(6 \times 10^{-10}) \div (2.5 \times 10^{-12})$

11 $(2.8 \times 10^{-7}) \times (7 \times 10^{12})$

12 $0.000068 \div (2 \times 10^8)$

13 How do you divide two numbers in scientific notation?

Name: _____ Class: _____

Excerpts from Romeo and Juliet

By William Shakespeare
c. 1593

William Shakespeare (1564-1616) was an English poet, playwright, and actor. He wrote 38 plays, including Romeo and Juliet, which recounts the tragic romance of two young lovers divided by their families' ongoing feud. The following excerpts are taken from the play's prologue and its famous balcony scene. As you read, take notes on how the figurative language used throughout the passage contributes to the themes.

Prologue

CHORUS:

- [1] Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,¹
Where civil blood makes civil hands unclean.
- [5] From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd
love,
- [10] And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.²



"Untitled" by Ivan Jevtic is licensed under CC0

Excerpt from Act II, Scene II

JULIET:

- [15] O Romeo, Romeo! wherefore³ art thou Romeo?
Deny thy father, and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO:

[Aside] Shall I hear more, or shall I speak at this?⁴

1. In this context, "mutiny" means violence or turmoil. The more modern use of "mutiny" refers to a rebellion against authority.
2. Whatever hasn't been mentioned (in the prologue) will be explained on stage.
3. "Wherefore" means "why."

JULIET:

- [20] 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O! be some other name:
- [25] What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff⁵ thy name;
- [30] And for that name, which is no part of thee,
Take all myself.

ROMEO:

I take thee at thy word.
Call me but love, and I'll be new baptiz'd;
Henceforth I never will be Romeo.

JULIET:

- [35] What man art thou, that, thus be-screen'd in night,⁶
So stumblest on my counsel?

ROMEO:

- By a name
I know not how to tell thee who I am:
My name, dear saint, is hateful to myself,
[40] Because it is an enemy to thee:
Had I it written, I would tear the word.

JULIET:

My ears have not yet drunk a hundred words
Of that tongue's uttering, yet I know the sound:
Art thou not Romeo, and a Montague?

ROMEO:

- [45] Neither, fair maid, if either thee dislike.

JULIET:

-
4. Romeo says this line as an aside, or spoken dialogue that is heard by the audience but not by the other characters in the play. Romeo says this line as an aside because Juliet is not aware that he is listening.
 5. **Doff** (*verb*): to remove or rid of
 6. hidden or shrouded in darkness

How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen⁷ find thee here.

ROMEO:

[50] With love's light wings did I o'erperch these walls;
For stony limits cannot hold love out,
And what love can do that dares love attempt;
Therefore thy kinsmen are no stop to me.

"Excerpts from Romeo and Juliet" by William Shakespeare (1593) is in the public domain.

7. family member; relative

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement best describes a theme of the play excerpts?
 - A. Love makes people more willing to change and face obstacles.
 - B. Children should be obedient and not go against their parents' wishes.
 - C. Grudges are easy to overcome, to forgive, and to forget.
 - D. People's fates are set in stone and cannot be changed.

2. PART B: Which of the following quotes best supports the answer to Part A?
 - A. "From forth the fatal loins of these two foes / A pair of star-cross'd lovers take their life" (Lines 5-6)
 - B. "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" (Lines 9-11)
 - C. "What's Montague? it is nor hand, nor foot, / Nor arm, nor face, nor any other part / Belonging to a man." (Lines 22-24)
 - D. "Call me but love, and I'll be new baptiz'd; / Henceforth I never will be Romeo." (Lines 33-34)

3. What purpose does the prologue serve in the text?
 - A. It updates the audience on the current state of the feud.
 - B. It informs the audience of past and future events in the play.
 - C. It discusses the reasons behind why the two families hate each other.
 - D. It outlines the themes of the play by describing them.

4. How does Juliet's monologue in lines 15-31 affect Romeo?
 - A. He is shocked by her insistence that he give up his name.
 - B. He regrets being a Montague but resigns himself to being apart from Juliet.
 - C. He is willing to give up his family name in order to be with her.
 - D. He falls more in love with her and convinces her to marry him.

5. Explain the figurative language Juliet uses in lines 25-26 and how it relates to a theme of the excerpts.

Day 4

Interpreting a Linear Function *continued*

- 3 Amber plans to cook a turkey and macaroni and cheese for a special dinner. Since she will need to use the oven for both dishes, and they won't both fit in the oven at the same time, she has to determine how much time all the cooking will take. The macaroni and cheese will take a set amount of time, while the turkey takes a certain number of minutes per pound that the turkey weighs.

The equation models the total cooking time Amber will need to prepare her dishes.

$$y = 15x + 40$$

- a. What do variables x and y represent? Use the phrase *is a function of* to describe how the two quantities relate to each other.

- b. What does the value 40 represent?

- c. What does the rate of change represent?

- d. What is the total cooking time for just the turkey if it weighs 12 pounds? How do you know?

Name: _____ Class: _____

Shakespeare's Other World

By Kim Zarins
2005

*William Shakespeare (1564-1616) was an English poet, playwright, and actor. In two of his better-known plays, *The Tempest* and *A Midsummer Night's Dream*, fairies and other mystical creatures play important roles in the plots. Kim Zarins further explore the presence of these otherworldly creatures in Shakespeare's plays. As you read, take notes on how Shakespeare depicted otherworldly creatures in his plays.*

- [1] In Shakespeare's magical plays *A Midsummer Night's Dream* and *The Tempest*, fairies and *sprites*¹ work magic and dabble for a time in human affairs. Shakespeare drew inspiration for these otherworldly characters from oral tales filled with fairies, imps,² hobgoblins, *boggarts*,³ elves, and many other spirits often believed not good enough to be angels or bad enough to be devils.



"Oberon, Titania and Puck with Fairies Dancing" by William Blake is in the public domain.

Oberon and Robin Goodfellow, two of Shakespeare's main fairies in *A Midsummer Night's Dream*, are traditional Renaissance⁴ characters. Oberon is a legendary fairy lord. Robin, also called Puck, is a traditional, mischievous hobgoblin who changes shape, enjoys misleading travelers, and plays pranks on unsuspecting mortals.

Shakespeare's Ariel, the sprite from *The Tempest*, does not play games as Oberon and Puck do or feel human emotions. He serves a mortal master, Prospero, obediently but reluctantly. Unlike Puck, who serves a fairy lord, Ariel is a sprite imprisoned in a human world. His great desire is to be free.

In English Renaissance culture, good fairies helped mortals in need, often doing the cleaning and other chores. They also punished mortals with pinches and cramps, as the fairies in *The Tempest* do to Caliban. In many non-Shakespearean tales, however, fairies had more sinister links with witchcraft and the dead. The fact that Oberon is also called the "King of Shadows" hints at his connection to the shadowy underworld, although Shakespeare never makes his fairies obviously evil or ghostly.

- [5] Renaissance fairies tended to be small (Shakespeare's sprites play among the flowers), and were gifted with song and dance. However, they were not merely pretty but also mysterious and even melancholy.⁵

1. imaginary beings, such as fairies, elves, or goblins
 2. a small, mischievous demon or evil fairy
 3. a mischievous creature that plays pranks on humans
 4. characteristic of the cultural and artistic movement in England from the late 15th century to the early 17th century
 5. **Melancholy (adjective):** sad and thoughtful

Ariel, for example, sings merrily about lying down in cowslips⁶ and playing with flowers, but he also sings about death (“Full fathom five thy father lies”) to one of the island’s visitors. Although usually beautiful, Ariel also appears before humans as a harpy, a frightening classical monster, half-human, half-bird, that tormented starving mortals by fouling their food. Shakespeare blends English and classical lore to show that fairies can be fearsome.

These two plays have inspired numerous works of art, music, and literature, among them Susan Cooper’s modern fantasy novel, *King of Shadows*, about a boy who acts Puck’s role. For centuries after the Renaissance, producers of the plays sugarcoated⁷ Shakespeare’s fairies with butterfly wings and ballerina costumes. Less interested in empty prettiness, modern audiences appreciate otherworldly mischief and mystery.

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6. a plant with small yellow flowers
7. to make something more attractive

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement identifies the central idea of the article?
 - A. Shakespeare drew inspiration from various sources when creating the imaginary beings of his plays.
 - B. Shakespeare developed dark, imaginary beings for his play that audiences didn't appreciate until later centuries.
 - C. Fairies and sprites have been used throughout history in stories to explore humans' own dark desires and impulses.
 - D. Fairies and sprites weren't used in literature to create conflict or mischief until Shakespeare's plays.

2. PART B: Which detail from the text best support the answer to Part A?
 - A. "Shakespeare's Ariel, the sprite from *The Tempest*, does not play games as Oberon and Puck do or feel human emotions." (Paragraph 3)
 - B. "In English Renaissance culture, good fairies helped mortals in need, often doing the cleaning and other chores." (Paragraph 4)
 - C. "Shakespeare blends English and classical lore to show that fairies can be fearsome." (Paragraph 6)
 - D. "For centuries after the Renaissance, producers of the plays sugarcoated Shakespeare's fairies with butterfly wings and ballerina costumes." (Paragraph 7)

3. Which of the following describes the author's main purpose in the passage?
 - A. to criticize how people have altered Shakespeare's plays and his original portrayal of fairies and sprites
 - B. to offer readers important biographical information about Shakespeare to help them better understand his plays
 - C. to provide readers with important plot information from two of Shakespeare's most important plays
 - D. to provide readers with the origins and beliefs surrounding the creatures in Shakespeare's plays

4. How did Shakespeare change the original portrayal of sprites and fairies for his plays?
 - A. Fairies and sprites originally punished or helped mortals, but Shakespeare made them primarily mischievous and sometimes fearsome.
 - B. Fairies and sprites were originally evil, but Shakespeare gave them opportunity to be both good and bad.
 - C. Fairies and sprites were originally kind creatures, but Shakespeare made them primarily evil.
 - D. Fairies and sprites were originally portrayed as hideous, but Shakespeare made them more physically attractive.

Writing an Equation for a Linear Function from a Verbal Description *continued*

- 7 The same charity organization from problem 6 has to pay \$4,700 for the banquet hall as well as \$110 per plate for each ticket sold.
- What equation models the total amount spent as a function of the number of tickets sold?

 - Using your answer from problem 6, write an equation for the charity's profit as a function of ticket sales. (profit = amount earned – amount spent)
- 8 A school pays \$1,825 for 150 shirts. This includes the \$25 flat-rate shipping cost.
- What equation models the total cost as a function of the number of T-shirts ordered?

 - What does each variable represent?

 - What are the initial value and rate of change of the function? What does each one represent?

Name: _____ Class: _____

Shakespeare: Who Was The Bard?

By Mia Hodorovich
2018

William Shakespeare (1564-1616) was an English poet, playwright, and actor. Shakespeare was credited with writing approximately 38 plays and 154 sonnets. But was Shakespeare the one true author of all those works? In this informational text, Mia Hodorovich discusses various theories that question the true identity of this great writer. As you read, take notes on how people support their claims that Shakespeare was not the one true author of his work.

[1] William Shakespeare is regarded as one of the greatest writers in the English language, if not *the greatest*. But did you know that some people don't believe that he wrote the works attributed to him?

Not a lot is known about the man whose work has come to mean so much to the world. Other than his written work, there is very little historical evidence that exists about him today. William Shakespeare was born in Stratford-upon-Avon in 1564 and died in 1616. Not much is known about his upbringing or education. The period between 1585 and 1592 is known as the "lost years," as he left few historical traces during this time. A marriage certificate, a will, and two portraits are about all that remains. Even his exact birthday is unknown, though it is generally observed on April 23.

This lingering¹ mystery has led many to believe that Shakespeare may not be the true author. There are two main theories shared among those who question whether Shakespeare was, in fact, the true author of his works. One theory proposes that there were multiple authors. The other claims that one man borrowed Shakespeare's identity to protect his own.



"ShakespeareCandidates1" by Smatprt, Quibik is licensed under CC BY-SA 3.0

The lady doth protest too much

The controversy² around Shakespeare's true authorship first emerged in the 1800s. American writer Delia Bacon published a book in which she proposed that Shakespeare's works were not written by one person but by several.

1. **Linger (verb):** to be slow in leaving or disappearing
2. **Controversy (noun):** a dispute or disagreement

- [5] Supporters of this theory claim that “Shakespeare” was a pseudonym³ shared by many authors. They may have used it because they could not publicly claim authorship for reasons of social status, politics, or gender. For authors of noble status, having their work appear in print instead of being restricted to private, courtly audiences would have led to disgrace. For authors involved in matters of state, writing plays that referenced current politics would be damaging to their career, if not treasonous. And of course, female authors at this time would have been considered shocking; women weren’t allowed to act in plays, let alone write them.

To Delia Bacon’s credit, there is a grain of truth to this theory. Collaborative fiction was not unheard of in Shakespeare’s time. Shakespeare was also inspired by various sources, as well as by his fellow dramatists. *Julius Caesar* was based on a translation of Plutarch. *Romeo and Juliet* was inspired by an Italian tale of a similar name. *Troilus and Cressida* borrowed heavily from Geoffrey Chaucer’s *Troilus and Criseyde*. Regardless of the truth behind the “group theory,” Shakespeare did not write his plays in a vacuum.⁴

What’s in a name?

Over the centuries, more than 80 historical figures have been singled out as the “true” author of Shakespeare’s work. The most popular candidates for the “single author theory” include the following:

- William Stanley, 6th Earl of Derby
- Edward de Vere, 17th Earl of Oxford
- Sir Francis Bacon
- Christopher Marlowe

William Stanley and Edward de Vere were educated noblemen and theatre patrons. They would have had intimate knowledge of the court that a commoner would have lacked. People who support the alternative authorship theory see this as proof that Shakespeare must have secretly been a nobleman since many of his plays feature nobility. Since the 1920s, the Earl of Oxford has been considered to be the number one candidate; there was even a movie made about this theory in 2011 called *Anonymous*.

Before the Earl of Oxford, Sir Francis Bacon was considered the leading candidate. Sir Francis Bacon was a scientist, lawyer, and a great intellectual figure of his time. Many comparisons have been drawn between his writing and Shakespeare’s. Bacon supporters argue that some of Shakespeare’s plays include legal references that would have required the writer to have expertise in the law. Furthermore, Bacon was skilled with ciphers,⁵ and supporters claim to have found hidden codes in the plays that attribute the work to Sir Bacon.

- [10] Finally, perhaps the most fantastic⁶ theory points to Christopher Marlowe. Marlowe was a popular poet and playwright who influenced Shakespeare. Marlowe and Shakespeare were born in the same year, but Marlowe died under mysterious circumstances in 1593. Supporters of this theory believe that Marlowe faked his death to escape a trial and then wrote under Shakespeare’s name.

3. a fake name, especially used by an author
4. separate from outside influences
5. codes
6. **Fantastic (adjective):** very strange or imaginative

To thine own self be true

The theory that Shakespeare was not the true author of his works has gained popularity over the past 150 years. However, the majority of Shakespearean scholars remain unconvinced. It is widely seen as a fringe⁷ belief, and the supposed evidence of alternative authorship is viewed as exaggerated. There are accounts from Elizabethan actors and writers that identify Shakespeare as the author of his work. The fact that there are few historical documents about the man himself does not mean he did not write his sonnets and plays. Shakespearean scholars argue that this is a type of flawed logic: that the absence of evidence is evidence of absence.

Shakespeare continues to shape how we communicate, as well as the types of stories we tell and the popular culture we enjoy. His influence knows no bounds. For some, it can be hard to believe that one man could have such impact. What do you believe?

"Shakespeare: Who Was the Bard?" by Mia Hodorovich. Copyright © 2018 by CommonLit, Inc. This text is licensed under CC BY-NC-SA 2.0.

7. **Fringe (adjective):** not part of the mainstream; unconventional

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement identifies the central idea of the text?
 - A. While people speculate about Shakespeare and his identity, there is no real proof that he wasn't responsible for his work.
 - B. The mystery around Shakespeare's identity has exaggerated his fame and encouraged people to read his work around the world.
 - C. Most people agree that Shakespeare is not the one "true" author of his work, but scholars will never know for sure.
 - D. The high number and quality of Shakespeare's plays proves that one "true" author isn't responsible for his entire body of work.

2. PART B: Which detail from the text best supports the answer to Part A?
 - A. "A marriage certificate, a will, and two portraits are about all that remains. Even his exact birthday is unknown, though it is generally observed on April 23." (Paragraph 2)
 - B. "Furthermore, Bacon was skilled with ciphers, and supporters claim to have found hidden codes in the plays that attribute the work to Sir Bacon." (Paragraph 9)
 - C. "The theory that Shakespeare was not the true author of his works has gained popularity over the past 150 years. However, the majority of Shakespearean scholars remain unconvinced." (Paragraph 11)
 - D. "His influence knows no bounds. For some, it can be hard to believe that one man could have such impact." (Paragraph 12)

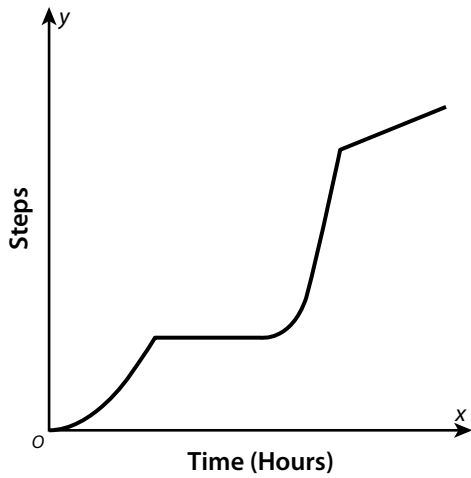
3. How does paragraph 11 contribute to the development of ideas in the text?
 - A. It supports the idea that a lack of information about Shakespeare confirms he wasn't the true author.
 - B. It shows how the evidence has increased over the last 150 years that Shakespeare wasn't the author of his works.
 - C. It emphasizes that Shakespeare likely was the author of all of his works.
 - D. It shows that scholars are unwilling to consider other people's theories about Shakespeare.

4. What is the author's main purpose in the text?
 - A. to suggest that Shakespeare was not the true author of his work
 - B. to explore the various theories about Shakespeare's identity
 - C. to prove that Shakespeare was the true author of his work
 - D. to explore the widespread influence of Shakespeare

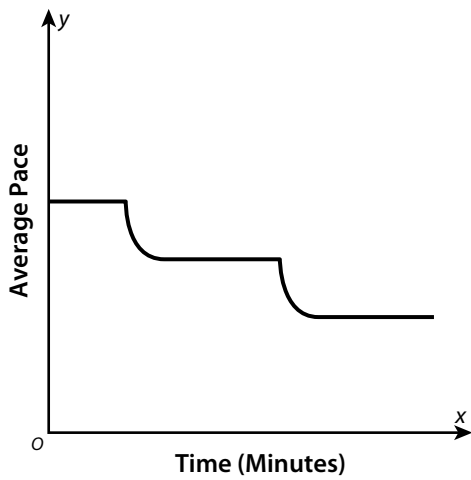
Using Graphs to Describe Functions Qualitatively

► Tell a story that could be represented by the graph shown.

1 The graph represents steps taken as a function of time.



2 The graph represents average pace as a function of time.



Name: _____ Class: _____

The Legacy of William Shakespeare

By Mia Hodorovich
2018

William Shakespeare (1564-1616) was an English Poet, playwright, and actor. Shakespeare wrote approximately 39 plays and over 150 sonnets and is widely considered the greatest writer in the English language. In this informational text, Mia Hodorovich discusses the legacy of Shakespeare and his popular work. As you read, take notes on how Shakespeare's contributions can still be felt today.

- [1] William Shakespeare is the most studied playwright in the world. All of his plays have been translated into every major language and are performed more frequently than those of any other playwright. He is considered the major author of Modern English literature, the standard to which all other writers are compared.

Despite having lived over 400 years ago, Shakespeare is one of the most popular writers in history. His influence lasts to this day, shaping how we communicate and inspiring the popular culture we consume. So how has Shakespeare managed to beat the test of time?



"Macbeth: First Folio" by Matt Riches@voodoojava is licensed under CC0

All the world's a stage

Shakespeare became popular during the rule of Queen Elizabeth I and produced most of his work between 1589 and 1613. During this time, London was experiencing a revitalization¹ of the arts. Few enjoyed as much acclaim as Shakespeare. He was a prolific² dramatist and poet. He produced about 39 plays and wrote over 150 sonnets in little over two decades.

His plays can typically be broken down into three categories. He wrote plays about historical figures, such as *Julius Caesar* and *Henry VI*. He wrote comedies, like *Much Ado About Nothing* and *A Midsummer Night's Dream*. These plays are called comedies because they contain happy endings, usually in the form of a wedding. Finally, he wrote tragedies, like *Romeo & Juliet* and *Hamlet*, which feature character deaths and tragic endings.

- [5] Shakespeare wrote not only plays but beautiful sonnets, as well. A sonnet is a type of poem that consists of 14 lines (three quatrains³ and one couplet)⁴ and follows a specific rhyme scheme. Many of his sonnets feature themes about love and beauty. He wrote these sonnets, as well as a good deal of his plays, in iambic pentameter. This form of writing contains five metric feet, in which each foot consists of an unstressed syllable followed by a stressed syllable. It mimics the rhythms of natural speech patterns in English, a feat which takes a great amount of careful writing skill.

1. the action of giving something new life or energy
2. **Prolific (adjective):** producing a great number of something

Brevity is the soul of wit

Shakespeare was an innovator⁵ of language. People quote his plays all of the time without realizing it. If you've ever heard someone say that "love is blind" or "all that glitters is not gold," they're quoting *The Merchant of Venice*. In fact, Shakespeare is credited with inventing over 1700 words and phrases. Do you know the joint that bends in the middle of your arm? Without Shakespeare, we wouldn't have the word for elbow!

Not only has Shakespeare shaped the English language but he's also had a hand in almost every form of popular culture. From books to music to modern theatre, Shakespeare has served as an inspiration. The popular TV series *Breaking Bad* is in part inspired by *Macbeth* — just as *House of Cards* takes cues from *Richard III*, and the show *Empire* has been compared to *King Lear*.

One reason his work has endured is because he wrote about universal themes. His storylines are dramatic and engaging. His dialogue is witty and poetic. He wrote tales of forbidden romance, of political intrigue, of murder and revenge. In their time, these plays were comparable to modern blockbusters. In fact, many films have been inspired by Shakespeare, such as *The Lion King* and *10 Things I Hate About You*.

Some are born great, some achieve greatness

Many people tend to think of Shakespeare as boring and outdated. His work is known for its complexity, and his plays are published with a lot of footnotes — sometimes even translations! Nevertheless, his contributions to language and culture are apparent today. It's hard to avoid his influence on language, literature, and popular culture. Shakespeare continues to inspire generations of readers, writers, actors, and audience members. In this way, his legacy lives on.

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-
3. a stanza of four lines, usually having alternate rhymes
 4. two lines that usually rhyme
 5. **Innovator** (*noun*): a person who introduces new ideas or methods

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement best expresses the central idea of the text?
 - A. Shakespeare's popularity is growing once more as people realize that his plays can be adapted to address present day problems.
 - B. Despite Shakespeare's incredible storytelling abilities, many people avoid his work due to its advanced language and complex form.
 - C. Shakespeare's influence continues to be felt today because of his contributions to English and his timeless stories that can easily be re-envisioned for modern times.
 - D. Many films and television shows today took inspiration from Shakespeare, revealing how many modern stories are just recycled stories from the past.

2. PART B: Which detail from the text best supports the answer to Part A?
 - A. "William Shakespeare is the most studied playwright in the world. All of his plays have been translated into every major language and are performed more frequently than those of any other playwright." (Paragraph 1)
 - B. "He wrote these sonnets, as well as a good deal of his plays, in iambic pentameter. This form of writing contains five metric feet, in which each foot consists of an unstressed syllable followed by a stressed syllable." (Paragraph 5)
 - C. "Not only has Shakespeare shaped the English language but he's also had a hand in almost every form of popular culture. From books to music to modern theatre, Shakespeare has served as an inspiration." (Paragraph 7)
 - D. "Many people tend to think of Shakespeare as boring and outdated. His work is known for its complexity, and his plays are published with a lot of footnotes — sometimes even translations!" (Paragraph 9)

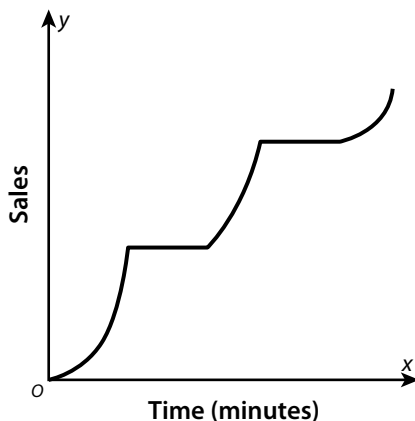
3. How do paragraphs 4-5 contribute to the author's depiction of Shakespeare's writing?
 - A. They suggest that Shakespeare was a better sonnet writer than playwright.
 - B. They reveal that few people read his original work today because of its complexity.
 - C. They stress how his sonnets and plays were more appealing to audiences from his time.
 - D. They emphasize the wide variety of Shakespeare's work and the extent of his skills.

4. How does the author's discussion of certain popular phrases and television shows help us understand Shakespeare's influence?
 - A. It shows that Shakespeare's work is influential enough to still affect the language we use and the shows that we watch.
 - B. It emphasizes how certain phrases and television shows are only popular because of their relationship to Shakespeare.
 - C. It shows how Shakespeare's original language and stories have been altered to the extent that we no longer consider them his.
 - D. It suggests that we wouldn't have witty phrases or engaging televisions if it weren't for Shakespeare's influence.

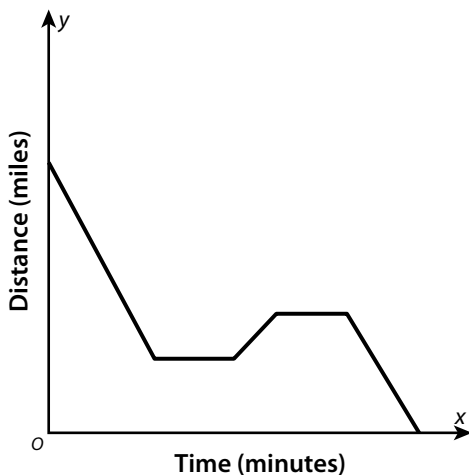
Using Graphs to Describe Functions

Qualitatively *continued*

- 3 The graph shows sales as a function of time.



- 4 The graph shows distance as a function of time.



- 5 For an interval on a graph that shows that a change is happening, explain how the shape of the graph on that interval tells you whether the change is happening gradually or quickly.

Name: _____ Class: _____

The Lure of Shakespeare

By Robert W. Butler
2005

William Shakespeare (1564-1616) was an English poet, playwright, and actor. Shakespeare wrote approximately 38 plays and 154 sonnets. In this informational text, Robert W. Butler discusses the course of Shakespeare's career and his success. As you read, take notes on what contributed to the success of Shakespeare's plays.

[1] Many people consider Shakespeare the greatest writer in the English language. His legions¹ of admirers point with awe to the rhythm of his words and the wide range of human emotions he portrays and evokes. But has Shakespeare always been so popular? And how did an Elizabethan² actor-turned-playwright become a world-famous figure?



"statue of William Shakespeare at the centre of Leicester Square Gardens, London" by Elliott Brown is licensed under CC BY 2.0

From the start, Shakespeare was popular among the English. Shortly after his death, his plays were published in a collection known as the *First Folio* (1623), with a poem by Ben Jonson included that featured the lines, "He was not of an age, but for all time!" The memory of Shakespeare remained strong among audiences as well, since his plays were produced regularly by many companies. But, in 1642, during the English Civil War, the theaters of London were closed by order of the government and remained so for 18 years. By the time they reopened in 1660, styles had changed. The court of the new king wanted a more elegant, refined, classical world, and Shakespeare struck them as coarse in his language and careless in his plots. His comedies, in particular, fell out of favor as the years passed.

By the 1700s, however, a turnaround had begun. The first new edition of his plays in nearly a century, along with the first biography ever written, appeared in 1709 and immediately sparked a Shakespeare revival. Despite continuing questions about his style, which led many producers to cut or alter his plays (sometimes even writing new endings for them), audiences were enthusiastic. Great performances also helped. David Garrick, the greatest actor of the century, and Sarah Siddons, the greatest actress, were both enthusiastic Shakespeare supporters and starred in many of his plays at the Drury Lane Theatre. In the 1800s, Shakespeare's popularity soared. Multivolume editions of his plays were published, exuberant³ productions and extravagant sets supported stars such as Fanny Kemble and Edmund Kean, and touring companies brought small-scale versions of Shakespeare to towns and villages everywhere.

1. **Legion** (*noun*): a great number of people or things
2. describing someone or something from the period of Queen Elizabeth I's rule
3. **Exuberant** (*adjective*): filled or characterized by great energy and excitement

In the 20th century, Shakespeare remained as popular as ever, with actors such as Sir Laurence Olivier, Sir John Gielgud, and Kenneth Branagh bringing his characters to life. Students around the world now read Shakespeare in literature classes, and his plays are sometimes staged in modern-day costume to emphasize his significance to today's world.

[5] More remarkable is the story of Shakespeare's popularity in other lands.

News of Shakespeare's talent spread even during his lifetime. Occasionally, a foreign merchant or diplomat saw a Shakespearean production. In 1601, the Russian ambassador was present when *Twelfth Night* was first performed. Traveling companies of English actors staged some of Shakespeare's plays in Germany and Poland while the playwright was still alive. But it was the great French author Voltaire who truly popularized Shakespeare beyond English shores in the 1730s. From that time onward, Shakespeare's works have been extensively studied and performed around the world.

In America, copies of the plays are believed to have circulated in the late 1600s, and the first performance was *Romeo and Juliet* in the early 1700s. A century later, Americans practically worshiped Shakespeare. Philosopher and poet Ralph Waldo Emerson called him "the first poet of the world." In the 1900s, Shakespeare's works were being translated and printed in India, Africa, China, and Japan.

In the 20th century, a new medium inspired countless variations on the Shakespeare canon: the movies. Some have been filmed as recreated plays, such as *Romeo and Juliet* (1968) or *Henry V* (1989). Others were adapted stories in modern settings such as *West Side Story* (1961) or *Richard III* (1995). Still others were transposed⁴ into stories in a completely different land and culture such as *Ran* (1985), a Japanese tale of samurai based mostly on King Lear.

Whether recorded or live, the performance of a major Shakespeare role is traditionally seen as the ultimate test of an actor's ability. From Richard Burbage in the 1500s to Ian McKellen and Judi Dench today, the greatest actors are those who are able to master Shakespeare. By itself, this is the most enduring tribute to the theatrical talent of William Shakespeare, the Bard of Avon.

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4. to transfer to a different place or context

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement identifies the central idea of the text?
 - A. It takes time and study for people to develop an appreciation for Shakespeare's unique storytelling style.
 - B. Shakespeare's plays have captured the attention and admiration of people from all over the world for centuries.
 - C. The popularity of Shakespeare's work has risen and fallen over the centuries, depending on which famous actors perform the plays.
 - D. While Shakespeare is still taught in schools, his plays and poetry are considered old-fashioned and are no longer interesting to modern audiences.

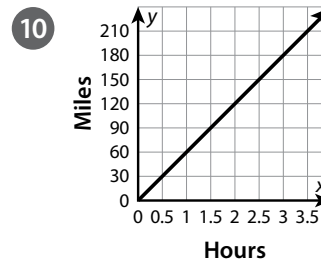
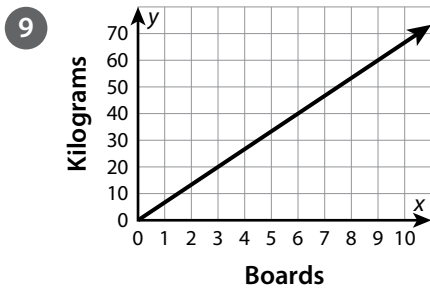
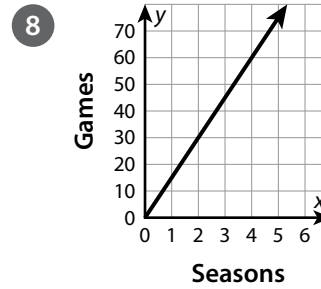
2. PART B: Which detail from the text best supports the answer to Part A?
 - A. "But, in 1642, during the English Civil War, the theaters of London were closed by order of the government and remained so for 18 years. By the time they reopened in 1660, styles had changed." (Paragraph 2)
 - B. "The court of the new king wanted a more elegant, refined, classical world, and Shakespeare struck them as coarse in his language and careless in his plots." (Paragraph 2)
 - C. "But it was the great French author Voltaire who truly popularized Shakespeare beyond English shores in the 1730s. From that time onward, Shakespeare's works have been extensively studied and performed around the world." (Paragraph 6)
 - D. "Still others were transposed into stories in a completely different land and culture such as *Ran* (1985), a Japanese tale of samurai based mostly on *King Lear*." (Paragraph 8)

3. Which of the following describes the relationship between movies and Shakespeare's plays?
 - A. Movies have allowed for Shakespeare's plays to be presented in new and exciting forms.
 - B. Movies have helped directors stay true to the original plays through special effects.
 - C. Movies have allowed people who don't like to read to enjoy Shakespeare's plays.
 - D. Movies have allowed directors to improve some of Shakespeare's less impressive plays.

4. How does Ben Jonson's quote "He was not of an age, but for all time!" from paragraph 2 contribute to the development of ideas in the text?
 - A. It emphasizes the lasting popularity of Shakespeare's plays.
 - B. It shows that Shakespeare was best understood in his time.
 - C. It proves that Shakespeare's plays only improve over time.
 - D. It stresses how Shakespeare was not appreciated in his time.

Day 8

Finding the Slope of a Line *continued*



- 11 Compare finding the slope using a table and using a graph.

Who's That Boy - Boy Actors and Other Strange Things on the Shakespearean Stage

by ReadWorks



William Shakespeare gave theatre some of its most famous heroines: Cleopatra, Juliet, Rosalind, Desdemona. But who was playing them on stage in his lifetime? Not female actors, but young boys! Yes, imagine Lady Macbeth with a hint of a moustache or Desdemona with a lower voice, and male actors both playing Romeo and Juliet! But theatre regulations of the time prevented women from acting, writing, producing, or being associated with theatre work in any other way. In fact, if some people in Shakespeare's time had their way, there would be no theatre at all!

Knowing Will Shakespeare

First off, we all know Shakespeare has long been dead. But what do we know about his life? We know, for example, that the man we consider to be Shakespeare might not be the writer of the plays and sonnets we attribute to him. We also know that this man came to London (many people believe) not to become an actor or a playwright, but because even before he was 21 years old, he was the

father of three children, and couldn't afford to look after them anymore! He is one of the very few famous people who is believed to have died on his birthday--April 23--at the age of 52. And if you went to the Library of Congress in Washington, and could read at a miraculous speed of one work about Shakespeare every day, you wouldn't be leaving Washington for twenty years!

Cross-Dressing in Theatre

Getting boys to play women's parts was certainly not Shakespeare's idea. The custom dates from Ancient Greece, and many societies up to Shakespeare's time had similar restrictions on women in theatre, opera and other public performances. Men dressing up as women, or "cross-dressing," as it is called, was therefore a rule in the theatre, not an exception. According to Dr. Aoife Monks from Birkbeck College, University of London, "We do know that cross-dressing is central to early performance and it is one of the few universal theatrical forms. It was and always has been the norm, not abnormal to cross-dress."

A Whole Lot of Angry People!

Frankly, no one knew for sure who all was angry about theatre, and for what reason. They kept changing all the time. We know that two authorities governed theatre: the City of London and the Crown (Queen Elizabeth I for much of Shakespeare's time). One Act of Common Council passed by the City of London in 1574 said that all plays should first be approved by the Mayor. It also said that plays should not be performed on Sundays (for people wouldn't go to church otherwise) or during Lent (when people should not be distracted with entertainment.)

Why were the city authorities so worried? They didn't want people going to the theatres in large numbers. We can imagine that people did go in large numbers, given the fact that this may have been the only form of entertainment open to them. The authorities feared thefts, quarrels, the spread of contagious diseases, young girls having affairs and even the building collapsing! But was anyone listening to them? Not really. It appears that the Queen herself and other members of the aristocracy were fans of theatre, and certainly of our dear Shakespeare. As long as they protected the acting companies, no one could touch them.

Another group that was very upset by theatre was made up of contemporary moralists. Sample this comment from one, John Stockwood: "Will not a filthy play, with the blast of a trumpet, sooner call thither a thousand, than an hour's tolling of a bell, bring to sermon a hundred?" In other words, Stockwood thought that people would rather see a play than go to church. Many agreed with him.

And just as some of our parents think there is a relation between television, video games, gambling, drugs and sleeping too much, John Northbrooke believed theatre was related to other "vices." He wrote in 1577 "A Treatise wherein Dicing, Dancing, Vain Plays or Enterludes with other Idle Pastimes etc. Commonly Used on Sabbath Day, are Reproved." And Philip Stubbes called playhouses "the chapel of Satan" in his "Anatomy of Abuses" and asked for an immediate and complete abolition of all theatre.

You Can't Wear That!

The most interesting complaint and the most relevant for our discussion on boy actors was about how the actors dressed. Did you know that the Old Testament forbids one sex to wear the clothes of the other? Also, remember that dress was highly codified during this time. "Sumptuary laws," used to

control people's expenditure, also applied to clothing. For example, if you were a shopkeeper, you could not wear silver, purple or gold colors. You also couldn't wear fur, foreign wool or velvet. If you were a woman, depending on your rank, you could be forbidden from wearing anything from sleeves and buttons to petticoats! Now imagine what would happen to these laws on the stage. Actors, by no means a respectable class of people at this time, dressed as kings! Men dressed as women! People were so angry that they blamed plays for everything that went wrong at the time: "The cause of plagues is sin: and the cause of sin is plays: therefore the causes of plagues are plays," declared one, Mr. T.W.

Women in the Audience

Was Shakespeare's audience more restricted or less diverse than theatre audiences today? From a butcher to a member of the aristocracy, a tailor to a foreign ambassador, students, lawyers, shopkeepers, everyone went to the theatre. Even those who could not afford to pay for a seat would stand crowded in the pit around the stage. They would whistle and hoot, and throw things at the actors if they were bored! This made the church authorities very angry. People were not going to church, they complained, because they found the plays more entertaining!

Were there any women sitting in the playhouse as these plays were put up? Some scholars believe that women came to watch the play- they could be ladies from the aristocracy, citizens' wives, prostitutes, or even young women masquerading as men. Others believe that they didn't, because the Tudors (the ruling family for much of Shakespeare's time) believed that theatre was a bad influence on women. They wanted women to sit at home, guard their modesty, and not be seen in public at all.

The Boy Actors of Our Times

Now Shakespeare may be long dead, but some of the conventions from his time are with us even to this day. Television has its roots in theatre, and so does film. Remember Robin Williams in *Mrs. Doubtfire*? Dustin Hoffman in *Tootsie*? The tradition of cross-dressing is alive and kicking even today.

Name: _____ Date: _____

1. What is an example of cross-dressing?

- A. poor men dressing up as rich men
- B. rich men dressing up as poor men
- C. young men dressing up as old men
- D. young men dressing up as women

2. What does the passage describe?

- A. The passage describes Lent and its importance to Christianity.
- B. The passage describes the English aristocracy and what they did at playhouses.
- C. The passage describes Shakespeare and the theatre of his time.
- D. The passage describes the lives of Shakespeare's children.

3. In Shakespeare's time, there was a conflict between the theatre and the church.

What evidence in the passage supports this statement?

- A. Shakespeare is believed to have lived in London and died on his 52nd birthday.
- B. Church authorities complained that people were not going to church because they found plays more entertaining.
- C. The tradition of cross-dressing continues to the present day, as illustrated by *Tootsie* and *Mrs. Doubtfire*.
- D. Cross-dressing was important to early performance and is a theatrical practice in use around the world.

4. What may be one reason that boys played women's parts in the theatre of Shakespeare's time?

- A. Some people of the time believed that theatre was a bad influence on women.
- B. Shopkeepers of the time were not allowed to wear fur, foreign wool, velvet, or the color purple.
- C. People in the audiences of the time included tailors, foreign ambassadors, students, and lawyers.
- D. Contemporary moralists disliked theatre because it kept people from going to church.

5. What is this passage mostly about?

- A. the Library of Congress in Washington and the research of Dr. Aoife Monks at the University of London
- B. the modern cross-dressing of Robin Williams and Dustin Hoffman
- C. Cleopatra, Juliet, Rosalind, Desdemona, and other female characters who appear in Shakespeare's plays
- D. the people who took part in the theatre of Shakespeare's time and the people who opposed it

6. Read this sentence: "William Shakespeare gave theatre some of its most famous heroines: Cleopatra, Juliet, Rosalind, Desdemona. But who was playing them on **stage** in his lifetime? Not female actors, but young boys!"

What does the word "**stage**" mean above?

- A. the main character in a book or play
- B. the place where a play is performed
- C. a country ruled by a king or queen
- D. a person who performs in front of others

7. Choose the answer that best completes the sentence below.

Boy actors playing women's parts was nothing new in Shakespeare's time; _____, the same thing had been done in Ancient Greece.

- A. previously
- B. currently
- C. later on
- D. most importantly

8. Name one authority that governed theatre in Shakespeare's time.

9. What is one reason that some people were against theatre in Shakespeare's time?

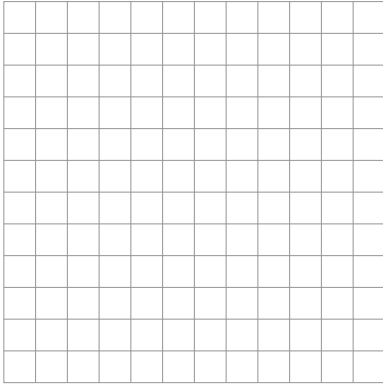
10. Consider the reasons that various people were against theatre in Shakespeare's time. What do many of those reasons have in common? Support your answer with information from the passage.

Day 9

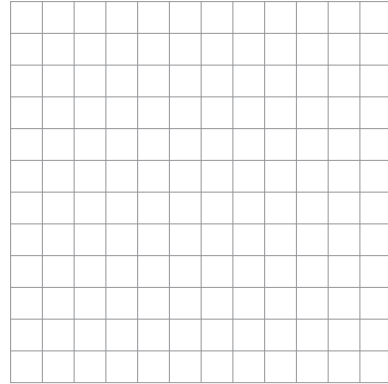
Graphing a Linear Equation Given in Any Form

► Graph each linear equation on the grid provided. Be sure to label the units on the x - and y -axes.

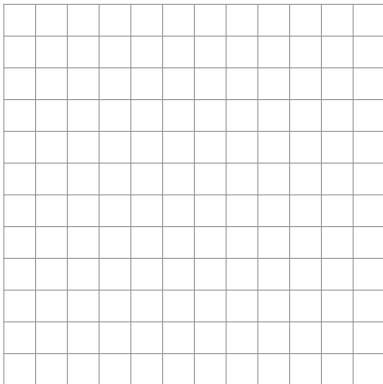
1 $5x + 2y = 10$



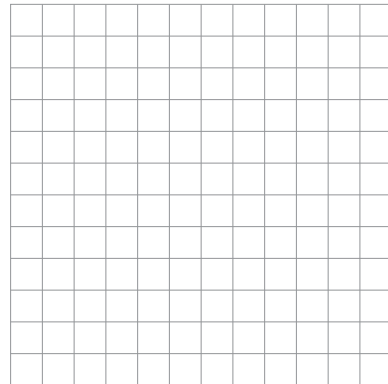
2 $200x - 300y = 600$



3 $-\frac{1}{2}x - 2y = 4$



4 $6x - 12y + 24 = 0$

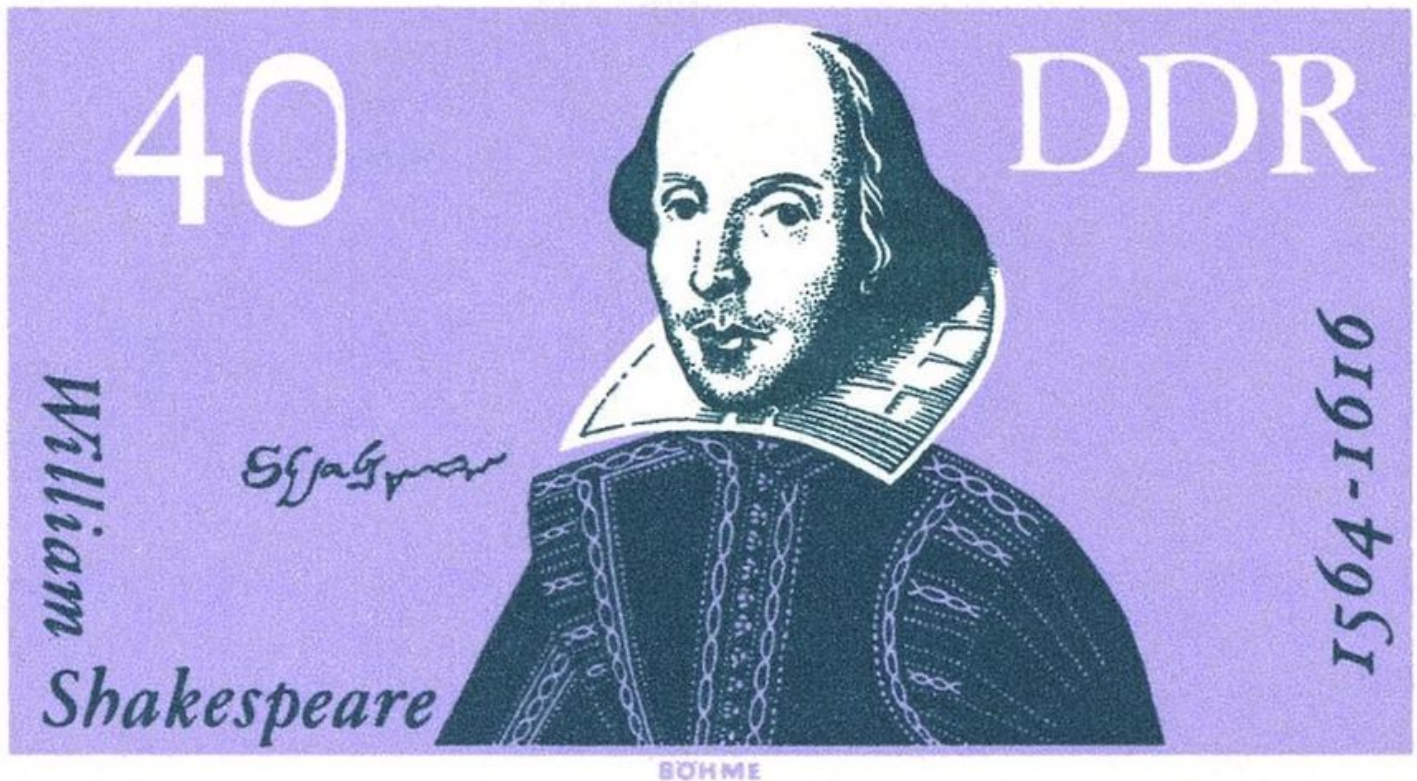


Even in the 1600s, Shakespeare was a global phenomenon

By The Conversation, adapted by Newsela staff on 12.02.19

Word Count **868**

Level **1030L**



1964 German Stamp of William Shakespeare. Image courtesy of Wikimedia Commons. Wikimedia Commons

In "A Midsummer Night's Dream," when Peter Quince sees Bottom's head turn into a donkey's, he cries out, "Bless thee, Bottom, bless thee. Thou art translated!"

Other characters in William Shakespeare's play also use the verb "translated" to show that a character has been transformed. Helena hopes to be "translated" into Hermia, her childhood friend and rival. A love potion transforms characters that come in contact with it.

Appropriately, Shakespeare is one of the most-translated secular authors in the world. Since the 16th century, his plays and sonnets have been translated and performed in a growing number of different languages, dialects and styles. More than 4 billion copies of his works have been sold.

Why did Shakespeare — and not his contemporaries like Christopher Marlowe or Thomas Kyd — "go viral?"

Broad International Appeal

A closer look reveals that his narratives are easily adaptable to different cultures and eras. His works have a broad appeal outside his native England. It helps explain why, even before mass communication, Shakespeare was a hit with all kinds of readers, from communists in the Soviet Union to Romantic writers and artists in Germany.

Shakespeare's plays were written during the 1500s and 1600s. At that time, English audiences were becoming more aware of the world beyond their own. Shakespeare's plays were often set outside of England, Scotland and Wales. They took place in cities like Athens, Elsinore (Denmark), Troy, Cyprus, Cairo, Tunis, Verona and Venice. And many of his characters hail from various parts of the world. For example, the Prince of Morocco in "The Merchant of Venice" or the Indian pageboy from "A Midsummer Night's Dream."

Shakespeare's plays were initially performed in England and Europe. By the end of his life, however, they appeared in corners of the globe that would have seemed very remote to him. In 1619, for example, "Hamlet" was performed in colonial Indonesia.

Translations of Shakespeare's "The Complete Works" began emerging in the 18th century. Eventually, to have a Shakespearean play translated into a country's native language became an honor. King Luis I of Portugal translated "Hamlet" and published it in 1877. He was widely praised for "giving to the Portuguese Nation their first translation of Shakespeare."

Today, Shakespeare's plays exist in hundreds of languages. A number of the translators are prominent figures in the world of letters in and beyond their own cultures.

Modernizing Original Text

Translation can modernize the original text. The translator can use current idioms and details to make it culturally relevant to a specific time and place.

For this reason, Shakespeare in translation can appear to be written at the time of the German Romantics. Likewise, characters can be adapted to sound like a spokesperson for the working heroes of the Soviet Union.

New titles given to Shakespeare's plays show the concerns of the society that produced them. The 1710 German adaptation of "Hamlet" is titled "Der besträfte Brudermord," or "The Condemned Fratricide." Fratricide means to kill one's brother. The change in title suggests Germany's interest in the legal aspects of the tragedy. Meanwhile, Sulayman Al-Bassam's 2004 Arabic adaption is called "The Al-Hamlet Summit." The title is a comment on terrorism and politics in the Middle East.

In many places, Shakespeare's narratives act as vehicles for discussion of taboo or difficult subjects. In the West, people tend to zero in on the character Shylock in "The Merchant of Venice," and the play's religious tension.

But in East Asia, the play wears a completely different mask. Portia is its central character, and its main concern is the female freedom movement. In Asia, the titles reflect a focus on commerce. In China, it's commonly called "A Pound of Flesh," while an 1885 Japanese adaptation was dubbed "The Season of Cherry Blossoms, the World of Money." A 1927 Chinese silent film adaptation of "The Merchant of Venice" was titled "The Woman Lawyer."

Shifting Styles And Interpretations

Over the past century, stage, film and television adaptations of Shakespeare have emerged in every corner of the globe. Audiences, in turn, have become both outsiders and insiders. They see versions with shifting styles and interpretations, but retain certain aspects of Shakespeare.

Shakespearean motifs and characters are found in shows like "Star Trek." Stage productions use a wide range of styles and languages, even Klingon!

Even in Britain, theater companies have staged Shakespearean performances that may seem foreign to the local audiences. Well-known directors have presented Shakespeare in styles borrowed from international theatrical traditions. They have used multi-national casts, some of whom speak in foreign languages on stage.

In 2014, the Royal Shakespeare Company announced a \$2.4 million project for a new Mandarin translation of "The Complete Works." It was the first example of a major translation of Shakespeare supported by British funds and led by a major British organization. The new translation will be part of a "global folio" of Shakespeare translations timed for the 400th anniversary of "First Folio." "First Folio" was the first complete collection of Shakespeare's plays and was published in 1623.

Clearly, Shakespeare's global popularity is only growing. And like any virus that adapts and changes to its host environment, the works of Shakespeare will continue to evolve into the 21st century.

Quiz

- 1 Which piece of evidence explains the cause of William Shakespeare's initial popularity?
- (A) At that time, English audiences were becoming more aware of the world beyond their own. Shakespeare's plays were often set outside of England, Scotland and Wales.
 - (B) By the end of his life, however, they appeared in corners of the globe that would have seemed very remote to him. In 1619, for example, "Hamlet" was performed in colonial Indonesia.
 - (C) Translations of Shakespeare's "The Complete Works" began emerging in the 18th century. Eventually, to have a Shakespearean play translated into a country's native language became an honor.
 - (D) In many places, Shakespeare's narratives act as vehicles for discussion of taboo or difficult subjects. In the West, people tend to zero in on the character Shylock in "The Merchant of Venice," and the play's religious tension.

- 2 Read the following claim.

Translations of Shakespeare's plays can be adapted to appeal to the society that will be seeing them.

Which selection from the article provides the BEST support for the above statement?

- (A) And many of his characters hail from various parts of the world. For example, the Prince of Morocco in "The Merchant of Venice" or the Indian pageboy from "A Midsummer Night's Dream."
- (B) King Luis I of Portugal translated "Hamlet" and published it in 1877. He was widely praised for "giving to the Portuguese Nation their first translation of Shakespeare."
- (C) The change in title suggests Germany's interest in the legal aspects of the tragedy. Meanwhile, Sulayman Al-Bassam's 2004 Arabic adaption is called "The Al-Hamlet Summit." The title is a comment on terrorism and politics in the Middle East.
- (D) The new translation will be part of a "global folio" of Shakespeare translations timed for the 400th anniversary of "First Folio." "First Folio" was the first complete collection of Shakespeare's plays and was published in 1623.

- 3 Read the introduction of the article [paragraphs 1-4].

How does the introduction develop the MAIN idea?

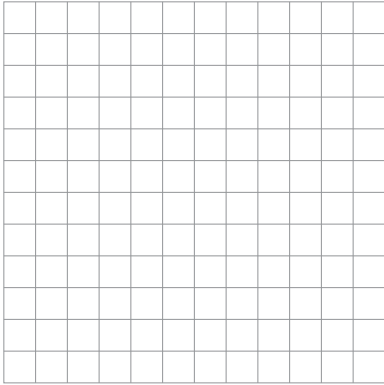
- (A) It describes the contrasts between different translations of Shakespeare's plays and then compares them to those of other writers of his time.
- (B) It describes the relationships between characters in Shakespeare's plays and then summarizes how they are affected by different translations of his work.
- (C) It uses a quotation from Shakespeare's own writing to introduce the translation of his works and then pose a question about what caused his popularity.
- (D) It uses a narrative from Shakespeare's most translated play to illustrate his use of language and then outline problems that occur in translation.

How are the sections organized to develop understanding?

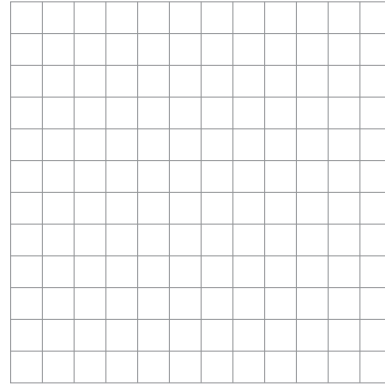
- (A) The sections are organized using a pro and con structure that illustrates the perspectives about how to translate Shakespeare's language. They conclude by emphasizing that keeping Shakespeare in the original language is best.
- (B) The sections are organized using a problem and solution structure that outlines the challenges of adapting Shakespeare's language to different times and cultures. They conclude by illustrating how they have been overcome.
- (C) The sections build on each other by first providing a chronological outline of Shakespeare's career, and then describing the different plays that have been translated. They conclude by suggesting that his plays are much different today than he intended.
- (D) The sections build on each other by first explaining the causes of Shakespeare's popularity, and then comparing how various audiences have affected translations of his work. They conclude by showing that the number of translations continues to grow over time.

Graphing a Linear Equation Given in Any Form *continued*

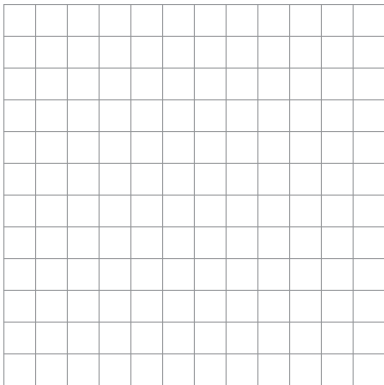
5 $-150x + 5y = 300$



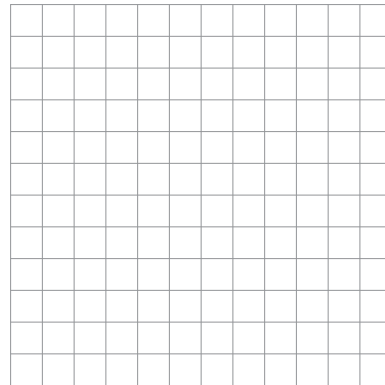
6 $-4x - 40y - 80 = 0$



7 $-6x + 7y = 42$



8 $10x + \frac{1}{3}y = 30$



9 Which method do you prefer for graphing linear equations that are not in the form $y = mx + b$?

Learning Shakespeare and writing sonnets in youth prison

By Madeline Buckley, Chicago Tribune on 01.21.20

Word Count **1,595**

Level **MAX**



Image 1. A youth listens in as Illinois Department of Juvenile Justice detainees develop material for a Shakespeare-influenced performance on November 1, 2019. Photo: Chris Sweda/Chicago Tribune/TNS

CHICAGO, Illinois — He stood with uncertainty in front of the circle, squinting down at his blue notebook. The Roseland teen was first to agree to rise in front of the group and read a Shakespeare-influenced poem he wrote about his own life.

"Someone shot, but the clock didn't stop," he began, rushing through the words. "Mother could barely pay the bills and her son got killed."

He wrote the poem in neat cursive, using the 14 lines characteristic of a Shakespearean sonnet but adding his own rhyme scheme.

The teen is one of a number of juvenile detainees in Chicago, Illinois, who are participating in a Shakespeare program being offered for the first time this fall at the Illinois Youth Center, an all-male facility on Chicago's Near West Side. A grant awarded by the National Endowment for the Arts is funding Shakespeare education in juvenile justice centers, creating a new and experimental initiative for the Illinois youth prison system.

The program comes as advocates push for educational programming in juvenile justice systems that address poverty, trauma and educational gaps that result in incarceration.

"For so many years, we treated youth like they were smaller versions of adults," said Heidi Mueller, director of the Illinois Department of Juvenile Justice. "Now what we're trying to do is claw our way out and impose some research and evidence about youth development."

At the youth center, the teenagers gather twice a week in the facility's library, sitting in a circle of plastic chairs. They are sometimes engaged, and at other times restless and disruptive. They read passages from "Romeo and Juliet," "Hamlet" and "Macbeth," unpacking the meaning with instructors and talking about similar themes and patterns they see in their own lives. They struggle over the language, sometimes laughing at the strangeness. They talk about similar beats and rhythms in rap songs. They produce some of their own work.

The program, put on by a Michigan-based organization, Shakespeare Behind Bars, will end with a performance on December 22 that will incorporate scenes from Shakespeare works as well as the detainees' own original work.

The students were evaluated before the program, with some in the class shown to have a reading level of about third grade, according to Curt Tofteland, founder of Shakespeare Behind Bars. None of the students interviewed by the Chicago Tribune reported having read any Shakespeare in high school classes. The Tribune does not name juvenile detainees.

Tofteland knows the program comes with challenges. The National Endowment for the Arts wants the program to generate empirical data as part of the grant. But the progress of the program is sometimes hard to measure in those terms, he said. He views the voluntary program as a success when the teens walk in the door.

"Your success one day is your failure the next," Tofteland said. "There is a lot of stuff going on in their street life, their family life. As long as they show up, you have to look at that as success."

"Living In Hell Will Only Get You Dead Or In Jail"

On a Friday afternoon after their school classes, the boys sit in the library full of restless energy. Tofteland breaks through the chatter in a booming voice with a passage from "Macbeth":

Tomorrow, and tomorrow, and tomorrow.

Creeps in this petty pace from day to day,

To the last syllable of recorded time.

The boys stare, some of them breaking out in laughter.

"Can you interpret that?" a boy asks.

Tofteland gives them more context: "His wife has just died. The only person on Earth he loves just died."

"Grief?" a boy throws out tentatively.

"It never ends," another says.

Alexis Franklin, a guest instructor visiting class, asks them: "Who are the people in the community that have the feeling of the petty pace of recorded time?"

"Somebody that lost somebody," a boy says.

"Somebody that got shot," another says.

With that in mind, the boys took out their journals and began writing.

The Roseland boy quickly penned his 14-line sonnet. They had been instructed to not glorify street life; if they write about it, there has to be consequences.

He ends the sonnet: "Trying 2 paint da streets red because there's no thoughts in my head. Living in hell will only get you dead or in jail."

Many of the boys in the youth center have been found guilty of offenses like robbery, burglary and theft, Mueller said. They often come in with some level of trauma and gaps in their own schooling.

"They have experienced neglect, abuse and violence themselves," she said. "Many have observed firsthand friends, family members die."

So the youth center has pushed to include arts programming for the detainees, partnering with the School of the Art Institute of Chicago, the Chicago Symphony Orchestra and other groups. This is the first year the center has incorporated Shakespeare education and performance.

Experts agree that such educational and creative programming is key in juvenile detention settings.

"There is research that writing about trauma is more therapeutic than talking about trauma," said James Garbarino, professor of psychology at Loyola University Chicago.

Michael Byrd, assistant superintendent of programs at the Chicago youth center, said staff members are often working with detainees who don't have a positive relationship to the classroom, and who have had little exposure to arts education.

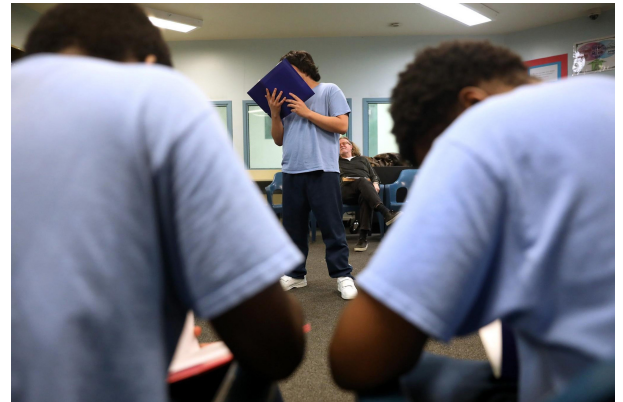
"I think in the Chicago Public Schools, the arts aren't so prevalent anymore in the budget," he said.

Indeed, some experts say the need for prison education highlights the lack of resources in the detainees' own communities.

"That's one of the devastating things. Sometimes young people are provided with services when they are placed in a correctional setting that they never had when in the community," said Jessica Feierman, senior managing director of the Juvenile Law Center.

One South Side teenager participating in the program said he couldn't recall ever learning about Shakespeare in school. He said he thought such programs should be more accessible communitywide.

"I don't know too many people from where I'm from that know Shakespeare," he said.



Feierman said juvenile justice reformers advocate for moving most juveniles out of facilities entirely and instead treating them at home. Community-based programming is essential to that goal, she said.

"If there were a really thoughtful, high-quality Shakespeare program in the community for young people to go to after school, a judge might use that as an option instead of sending children to placement," she said.

"The Only Answer For Deep Tragedy Is Art"

The students were particularly unfocused during one rehearsal in early November.

Will Ryder, the instructor that day, tried to talk over the constant hum of chatter. He passed out a sheet for the boys to write down family and friends who might come to the December show. A boy crumpled the paper and threw it to the ground.

"I do have snacks, but I'm holding them out for behavior if there is good participatory behavior," Ryder said, to some appeasing laughs from the students.

Tofteland said the instructors are developing some strategies to deal with the boys who are the distractors.

"It's part of the learning curve," he said. "We don't want to kick a kid out. We want to discover what is the root of the behavior."

Tofteland founded Shakespeare Behind Bars in 1995 and has worked in male, female and youth prisons. He believes the themes in Shakespeare's work are timeless and relatable.

"The only answer for deep tragedy is art," he said. "Prisoners are traumatized every day by living in these oftentimes uncivil places."

Tofteland and the instructors work on raising the boys' confidence in reading and performing out loud. He said many are self-conscious about their reading ability. They delve into scenes that jump-start conversations about conflict resolution and life as a teenager.

The youth center class has been reading passages from "Romeo and Juliet" — a work about teenagers.

In classes and rehearsals, Tofteland often uses the Act 3 scene with the death of Romeo's friend Mercutio and Romeo's killing of his rival, Tybalt, examining the consequences of warring clans and the loss of loved ones.

"At what moment could we have gone in a different direction? Who has another choice here," Tofteland said he tells detainees. "Romeo becomes a murderer even though he's found the love of his life."

In a rehearsal, with the boys more restless than usual, Ryder was trying to divvy them up into characters to practice the opening scene from "Romeo and Juliet." It included a fight scene, one that depicted servants from the rival houses of Montague and Capulet. Tofteland planned to have a fight choreographer come to class to prepare the boys to perform fight scenes from the play. First, they needed to practice the material.

The boys eventually lined up in front of their peers, holding scripts with their assigned parts.

"Draw thy tool! Here comes two of the house of the Montagu-ees," said one student playing the role of Gregory, a Capulet servant. He trailed off, looking for confirmation about the name's pronunciation.

"Montagues," Ryder corrects.

"My naked weapon is out," another student responded to him. "Quarrel, I will back thee."

"How?" the first student bellowed with more confidence. "Turn thy back and run?"

They continue with the scene, ending when the prince breaks up the brawl.

"That was really good," Ryder said.

Quiz

- 1 Which piece of evidence explains some of the causes of teen crime?
- (A) The program comes as advocates push for educational programming in juvenile justice systems that address poverty, trauma and educational gaps that result in incarceration.
 - (B) The students were evaluated before the program, with some in the class shown to have a reading level of about third grade, according to Curt Tofteland, founder of Shakespeare Behind Bars.
 - (C) Many of the boys in the youth center have been found guilty of offenses like robbery, burglary and theft, Mueller said.
 - (D) They delve into scenes that jump-start conversations about conflict resolution and life as a teenager.

- 2 Read the following statement.

Improving the self-esteem of teenage prisoners is an important goal of the Shakespeare Behind Bars program.

Which sentence from the article provides the BEST support for the above statement?

- (A) Many of the boys in the youth center have been found guilty of offenses like robbery, burglary and theft, Mueller said.
 - (B) Indeed, some experts say the need for prison education highlights the lack of resources in the detainees' own communities.
 - (C) Tofteland said the instructors are developing some strategies to deal with the boys who are the distractors.
 - (D) Tofteland and the instructors work on raising the boys' confidence in reading and performing out loud.
- 3 According to the article, why did the Illinois Youth Center begin offering the "Shakespeare Behind Bars" program?
- (A) to incorporate an educational program that addresses social issues that often lead to a life of crime
 - (B) to support advocates in changing how youth prisons are managed in comparison to adult prisons
 - (C) to lessen the educational achievement gap that most prisoners exhibit in reading
 - (D) to gather research on how best to prevent teens from engaging in misbehavior

- 4 How does writing affect teen prisoners?
- (A) It supports teens in processing the challenges they have faced.
 - (B) It helps teachers to better understand why teens are disruptive.
 - (C) It allows teens to rehearse what they are taught in class sessions.
 - (D) It encourages students to participate in group discussion.

