

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Period: 1 2 3 4 5 6 7 8

### Distance Learning Packet

Distance Learning is not a replacement for school. However, it is meant to try and wrap up some learning we have done in class, and extend thinking throughout your time away from school. Just because we are not able to learn together, does not mean we should let our brains get bored.

1. Finish reading:
  - a. *Romeo and Juliet!* Read Act 5 Scenes 1 and 3.
  - b. Did you like how your story ended? Why or why not? What would you have changed?**
2. Keep a daily journal of what is going in your life on that day. Even if it seems like nothing: how are you feeling? I'm sure you are talking to people on social media. The good, the bad, the ugly. Get in the habit of writing down your thoughts.
3. Learn ANY new skill. Write about what made you choose this. Was it difficult? If so why? How did you accomplish your goal?
4. PSAT Reading and Writing Test - access through Google Classroom
5. Brain Frame 3
  - a. Prompt: What can Romeo and Juliet teach you about how to live your own life?
  - b. Provide evidence from the text Feel free to use Shmoop.com or Sparknotes to assist.
6. Timed Write 2
  - a. Same prompt at the brain frame. Complete a MELL-Con paragraph for the prompt. Use your brain frame as an outline.
  - b. Want to get a full 8 points on each skill? Challenge yourself to include an intro and conclusion paragraph.
7. Any other make up work you may be missing.
  - a. Grades will be updated from the previous weeks' work.
  - b. I will be posting all work in Google Classroom. You may send me anything electronically as well.
8. If you are still in need of some activities:
  - a. Quia - search parts of speech practice, figurative language practice, vocabulary practice
  - b. Newsela and Common Lit are excellent for reading practice
  - c. Khan Academy - practice any skills in PSAT format

#### **If you need anything:**

1. If you have questions, are confused, need someone to talk to because you are bored. Message me at [cpsloan@cps.edu](mailto:cpsloan@cps.edu) or email Ms. Meeks at [sataylor4@cps.edu](mailto:sataylor4@cps.edu)
2. Free meals will be offered 9am-1pm during this closure. You can call 773-553-KIDS to find the closest location to you.
3. If you are in need of anything else, housing, medical care, etc. you can still reach out and I will do my best to help you to figure out what your next steps could be.
4. Stay safe and I will be thinking of you. Hope to see you soon!



## The Tragedy of Romeo and Juliet

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### Act V, Scene 1

#### Mantua. A street.

[Enter ROMEO]

- Romeo.** If I may trust the flattering truth of sleep,  
My dreams presage some joyful news at hand:  
My bosom's lord sits lightly in his throne;  
And all this day an unaccustom'd spirit  
Lifts me above the ground with cheerful thoughts.  
I dreamt my lady came and found me dead—  
Strange dream, that gives a dead man leave  
to think!—  
And breathed such life with kisses in my lips,  
That I revived, and was an emperor.  
Ah me! how sweet is love itself possess'd,  
When but love's shadows are so rich in joy!  
[Enter BALTHASAR, booted]  
News from Verona!—How now, Balthasar!  
Dost thou not bring me letters from the friar?  
How doth my lady? Is my father well?  
How fares my Juliet? that I ask again;  
For nothing can be ill, if she be well.
- Balthasar.** Then she is well, and nothing can be ill:  
Her body sleeps in Capel's monument,  
And her immortal part with angels lives.  
I saw her laid low in her kindred's vault,  
And presently took post to tell it you:  
O, pardon me for bringing these ill news,  
Since you did leave it for my office, sir.
- Romeo.** Is it even so? then I defy you, stars!  
Thou know'st my lodging: get me ink and paper,  
And hire post-horses; I will hence to-night.
- Balthasar.** I do beseech you, sir, have patience:  
Your looks are pale and wild, and do import  
Some misadventure.
- Romeo.** Tush, thou art deceived:  
Leave me, and do the thing I bid thee do.  
Hast thou no letters to me from the friar?
- Balthasar.** No, my good lord.
- Romeo.** No matter: get thee gone,  
And hire those horses; I'll be with thee straight.

[Exit *BALTHASAR*]

Well, Juliet, I will lie with thee to-night.

Let's see for means: O mischief, thou art swift 2845

To enter in the thoughts of desperate men!

I do remember an apothecary,—

And hereabouts he dwells,—which late I noted

In tatter'd weeds, with overwhelming brows, 2850

Culling of simples; meagre were his looks,

Sharp misery had worn him to the bones:

And in his needy shop a tortoise hung,

An alligator stuff'd, and other skins

Of ill-shaped fishes; and about his shelves 2855

A beggarly account of empty boxes,

Green earthen pots, bladders and musty seeds,

Remnants of packthread and old cakes of roses,

Were thinly scatter'd, to make up a show.

Noting this penury, to myself I said

'An if a man did need a poison now, 2860

Whose sale is present death in Mantua,

Here lives a caitiff wretch would sell it him.'

O, this same thought did but forerun my need;

And this same needy man must sell it me.

As I remember, this should be the house. 2865

Being holiday, the beggar's shop is shut.

What, ho! apothecary!

[Enter *Apothecary*]

**Apothecary.** Who calls so loud?

**Romeo.** Come hither, man. I see that thou art poor:

Hold, there is forty ducats: let me have 2870

A dram of poison, such soon-speeding gear

As will disperse itself through all the veins

That the life-weary taker may fall dead

And that the trunk may be discharged of breath

As violently as hasty powder fired 2875

Doth hurry from the fatal cannon's womb.

**Apothecary.** Such mortal drugs I have; but Mantua's law

Is death to any he that utters them.

**Romeo.** Art thou so bare and full of wretchedness,

And fear'st to die? famine is in thy cheeks, 2880

Need and oppression starveth in thine eyes,

Contempt and beggary hangs upon thy back;

The world is not thy friend nor the world's law;

The world affords no law to make thee rich;

Then be not poor, but break it, and take this. 2885

**Apothecary.** My poverty, but not my will, consents.

**Romeo.** I pay thy poverty, and not thy will.

**Apothecary.** Put this in any liquid thing you will,

And drink it off; and, if you had the strength

Of twenty men, it would dispatch you straight. 2890

**Romeo.** There is thy gold, worse poison to men's souls,

Doing more murders in this loathsome world,

Than these poor compounds that thou mayst not sell.

I sell thee poison; thou hast sold me none.

Farewell: buy food, and get thyself in flesh. 2895

Come, cordial and not poison, go with me  
To Juliet's grave; for there must I use thee.

*[Exeunt]*

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## The Tragedy of Romeo and Juliet

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### Act V, Scene 3

*A churchyard; in it a tomb belonging to the Capulets.*

*[Enter PARIS, and his Page bearing flowers and a torch]*

**Paris.** Give me thy torch, boy: hence, and stand aloof:  
Yet put it out, for I would not be seen. 2935  
Under yond yew-trees lay thee all along,  
Holding thine ear close to the hollow ground;  
So shall no foot upon the churchyard tread,  
Being loose, unfirm, with digging up of graves,  
But thou shalt hear it: whistle then to me, 2940  
As signal that thou hear'st something approach.  
Give me those flowers. Do as I bid thee, go.

**Page.** *[Aside]* I am almost afraid to stand alone  
Here in the churchyard; yet I will adventure.

*[Retires]*

**Paris.** Sweet flower, with flowers thy bridal bed I strew,—  
O woe! thy canopy is dust and stones;—  
Which with sweet water nightly I will dew,  
Or, wanting that, with tears distill'd by moans:  
The obsequies that I for thee will keep 2950  
Nightly shall be to strew thy grave and weep.

*[The Page whistles]*

The boy gives warning something doth approach.  
What cursed foot wanders this way to-night,  
To cross my obsequies and true love's rite? 2955  
What with a torch! muffle me, night, awhile.

*[Retires]*

*[Enter ROMEO and BALTHASAR, with a torch, mattock, &c]*

**Romeo.** Give me that mattock and the wrenching iron. 2960  
Hold, take this letter; early in the morning  
See thou deliver it to my lord and father.  
Give me the light: upon thy life, I charge thee,  
Whate'er thou hear'st or seest, stand all aloof,  
And do not interrupt me in my course.  
Why I descend into this bed of death, 2965  
Is partly to behold my lady's face;  
But chiefly to take thence from her dead finger  
A precious ring, a ring that I must use  
In dear employment: therefore hence, be gone:  
But if thou, jealous, dost return to pry

In what I further shall intend to do, 2970  
 By heaven, I will tear thee joint by joint  
 And strew this hungry churchyard with thy limbs:  
 The time and my intents are savage-wild,  
 More fierce and more inexorable far 2975  
 Than empty tigers or the roaring sea.

**Balthasar.** I will be gone, sir, and not trouble you.

**Romeo.** So shalt thou show me friendship. Take thou that:  
 Live, and be prosperous: and farewell, good fellow.

**Balthasar.** [*Aside*] For all this same, I'll hide me hereabout: 2980  
 His looks I fear, and his intents I doubt.

[*Retires*]

**Romeo.** Thou detestable maw, thou womb of death,  
 Gorged with the dearest morsel of the earth,  
 Thus I enforce thy rotten jaws to open, 2985  
 And, in despite, I'll cram thee with more food!

[*Opens the tomb*]

**Paris.** This is that banish'd haughty Montague,  
 That murder'd my love's cousin, with which grief,  
 It is supposed, the fair creature died; 2990  
 And here is come to do some villanous shame  
 To the dead bodies: I will apprehend him.

[*Comes forward*]

Stop thy unhallow'd toil, vile Montague!  
 Can vengeance be pursued further than death? 2995  
 Condemned villain, I do apprehend thee:  
 Obey, and go with me; for thou must die.

**Romeo.** I must indeed; and therefore came I hither.  
 Good gentle youth, tempt not a desperate man;  
 Fly hence, and leave me: think upon these gone; 3000  
 Let them affright thee. I beseech thee, youth,  
 Put not another sin upon my head,  
 By urging me to fury: O, be gone!  
 By heaven, I love thee better than myself;  
 For I come hither arm'd against myself: 3005  
 Stay not, be gone; live, and hereafter say,  
 A madman's mercy bade thee run away.

**Paris.** I do defy thy conjurations,  
 And apprehend thee for a felon here.

**Romeo.** Wilt thou provoke me? then have at thee, boy! 3010

[*They fight*]

**Page.** O Lord, they fight! I will go call the watch.

[*Exit*]

**Paris.** O, I am slain!  
 [*Falls*] 3015  
 If thou be merciful,  
 Open the tomb, lay me with Juliet.

[*Dies*]

**Romeo.** In faith, I will. Let me peruse this face.  
 Mercutio's kinsman, noble County Paris! 3020  
 What said my man, when my betossed soul  
 Did not attend him as we rode? I think  
 He told me Paris should have married Juliet:  
 Said he not so? or did I dream it so?  
 Or am I mad, hearing him talk of Juliet, 3025  
 To think it was so? O, give me thy hand,  
 One writ with me in sour misfortune's book!  
 I'll bury thee in a triumphant grave;  
 A grave? O no! a lantern, slaughter'd youth,  
 For here lies Juliet, and her beauty makes 3030  
 This vault a feasting presence full of light.  
 Death, lie thou there, by a dead man interr'd.  
*[Laying PARIS in the tomb]*  
 How oft when men are at the point of death  
 Have they been merry! which their keepers call 3035  
 A lightning before death: O, how may I  
 Call this a lightning? O my love! my wife!  
 Death, that hath suck'd the honey of thy breath,  
 Hath had no power yet upon thy beauty:  
 Thou art not conquer'd; beauty's ensign yet 3040  
 Is crimson in thy lips and in thy cheeks,  
 And death's pale flag is not advanced there.  
 Tybalt, liest thou there in thy bloody sheet?  
 O, what more favour can I do to thee,  
 Than with that hand that cut thy youth in twain 3045  
 To sunder his that was thine enemy?  
 Forgive me, cousin! Ah, dear Juliet,  
 Why art thou yet so fair? shall I believe  
 That unsubstantial death is amorous,  
 And that the lean abhorred monster keeps 3050  
 Thee here in dark to be his paramour?  
 For fear of that, I still will stay with thee;  
 And never from this palace of dim night  
 Depart again: here, here will I remain  
 With worms that are thy chamber-maids; O, here 3055  
 Will I set up my everlasting rest,  
 And shake the yoke of inauspicious stars  
 From this world-wearied flesh. Eyes, look your last!  
 Arms, take your last embrace! and, lips, O you  
 The doors of breath, seal with a righteous kiss 3060  
 A dateless bargain to engrossing death!  
 Come, bitter conduct, come, unsavoury guide!  
 Thou desperate pilot, now at once run on  
 The dashing rocks thy sea-sick weary bark!  
 Here's to my love! 3065  
*[Drinks]*  
 O true apothecary!  
 Thy drugs are quick. Thus with a kiss I die.  
*[Dies]*  
*[Enter, at the other end of the churchyard, FRIAR]* 3070  
 LAURENCE, with a lantern, crow, and spade]

**Friar Laurence.** Saint Francis be my speed! how oft to-night  
 Have my old feet stumbled at graves! Who's there?

**Balthasar.** Here's one, a friend, and one that knows you well.

**Friar Laurence.** Bliss be upon you! Tell me, good my friend, 3075  
 What torch is yond, that vainly lends his light  
 To grubs and eyeless skulls? as I discern,  
 It burneth in the Capel's monument.

**Balthasar.** It doth so, holy sir; and there's my master,  
One that you love. 3080

**Friar Laurence.** Who is it?

**Balthasar.** Romeo.

**Friar Laurence.** How long hath he been there?

**Balthasar.** Full half an hour.

**Friar Laurence.** Go with me to the vault. 3085

**Balthasar.** I dare not, sir  
My master knows not but I am gone hence;  
And fearfully did menace me with death,  
If I did stay to look on his intents.

**Friar Laurence.** Stay, then; I'll go alone. Fear comes upon me:  
O, much I fear some ill unlucky thing. 3090

**Balthasar.** As I did sleep under this yew-tree here,  
I dreamt my master and another fought,  
And that my master slew him.

**Friar Laurence.** Romeo! 3095  
*[Advances]*  
Alack, alack, what blood is this, which stains  
The stony entrance of this sepulchre?  
What mean these masterless and gory swords  
To lie discolour'd by this place of peace? 3100  
*[Enters the tomb]*  
Romeo! O, pale! Who else? what, Paris too?  
And steep'd in blood? Ah, what an unkind hour  
Is guilty of this lamentable chance!  
The lady stirs. 3105

*[JULIET wakes]*

**Juliet.** O comfortable friar! where is my lord?  
I do remember well where I should be,  
And there I am. Where is my Romeo?

*[Noise within]*

**Friar Laurence.** I hear some noise. Lady, come from that nest  
Of death, contagion, and unnatural sleep:  
A greater power than we can contradict  
Hath thwarted our intents. Come, come away.  
Thy husband in thy bosom there lies dead; 3115  
And Paris too. Come, I'll dispose of thee  
Among a sisterhood of holy nuns:  
Stay not to question, for the watch is coming;  
Come, go, good Juliet,  
*[Noise again]* 3120  
I dare no longer stay.

**Juliet.** Go, get thee hence, for I will not away.  
*[Exit FRIAR LAURENCE]*  
What's here? a cup, closed in my true love's hand?  
Poison, I see, hath been his timeless end; 3125  
O churl! drunk all, and left no friendly drop  
To help me after? I will kiss thy lips;



Haply some poison yet doth hang on them,  
 To make die with a restorative. 3130  
*[Kisses him]*  
 Thy lips are warm.

**First Watchman.** *[Within]* Lead, boy: which way?

**Juliet.** Yea, noise? then I'll be brief. O happy dagger!  
*[Snatching ROMEO's dagger]*  
 This is thy sheath; 3135  
*[Stabs herself]*  
 there rust, and let me die.

*[Falls on ROMEO's body, and dies]*

*[Enter Watch, with the Page of PARIS]*

**Page.** This is the place; there, where the torch doth burn. 3140

**First Watchman.** The ground is bloody; search about the churchyard:  
 Go, some of you, whoe'er you find attach.  
 Pitiful sight! here lies the county slain,  
 And Juliet bleeding, warm, and newly dead,  
 Who here hath lain these two days buried. 3145  
 Go, tell the prince: run to the Capulets:  
 Raise up the Montagues: some others search:  
 We see the ground whereon these woes do lie;  
 But the true ground of all these piteous woes  
 We cannot without circumstance descry. 3150

*[Re-enter some of the Watch, with BALTHASAR]*

**Second Watchman.** Here's Romeo's man; we found him in the churchyard.

**First Watchman.** Hold him in safety, till the prince come hither.

*[Re-enter others of the Watch, with FRIAR LAURENCE]*

**Third Watchman.** Here is a friar, that trembles, sighs and weeps: 3155  
 We took this mattock and this spade from him,  
 As he was coming from this churchyard side.

**First Watchman.** A great suspicion: stay the friar too.

*[Enter the PRINCE and Attendants]*

**Prince Escalus.** What misadventure is so early up, 3160  
 That calls our person from our morning's rest?

*[Enter CAPULET, LADY CAPULET, and others]*

**Capulet.** What should it be, that they so shriek abroad?

**Lady Capulet.** The people in the street cry Romeo,  
 Some Juliet, and some Paris; and all run, 3165  
 With open outcry toward our monument.

**Prince Escalus.** What fear is this which startles in our ears?

**First Watchman.** Sovereign, here lies the County Paris slain;  
 And Romeo dead; and Juliet, dead before,  
 Warm and new kill'd. 3170

**Prince Escalus.** Search, seek, and know how this foul murder comes.

**First Watchman.** Here is a friar, and slaughter'd Romeo's man;  
With instruments upon them, fit to open  
These dead men's tombs.

**Capulet.** O heavens! O wife, look how our daughter bleeds!  
This dagger hath mista'en—for, lo, his house  
Is empty on the back of Montague,—  
And it mis-sheathed in my daughter's bosom! 3175

**Lady Capulet.** O me! this sight of death is as a bell,  
That warns my old age to a sepulchre. 3180

*[Enter MONTAGUE and others]*

**Prince Escalus.** Come, Montague; for thou art early up,  
To see thy son and heir more early down.

**Montague.** Alas, my liege, my wife is dead to-night;  
Grief of my son's exile hath stopp'd her breath:  
What further woe conspires against mine age? 3185

**Prince Escalus.** Look, and thou shalt see.

**Montague.** O thou untaught! what manners is in this?  
To press before thy father to a grave?

**Prince Escalus.** Seal up the mouth of outrage for a while,  
Till we can clear these ambiguities,  
And know their spring, their head, their  
true descent;  
And then will I be general of your woes,  
And lead you even to death: meantime forbear,  
And let mischance be slave to patience. 3190  
Bring forth the parties of suspicion. 3195

**Friar Laurence.** I am the greatest, able to do least,  
Yet most suspected, as the time and place  
Doth make against me of this direful murder;  
And here I stand, both to impeach and purge  
Myself condemned and myself excused. 3200

**Prince Escalus.** Then say at once what thou dost know in this.

**Friar Laurence.** I will be brief, for my short date of breath  
Is not so long as is a tedious tale. 3205  
Romeo, there dead, was husband to that Juliet;  
And she, there dead, that Romeo's faithful wife:  
I married them; and their stol'n marriage-day  
Was Tybalt's dooms-day, whose untimely death  
Banish'd the new-made bridegroom from the city,  
For whom, and not for Tybalt, Juliet pined. 3210  
You, to remove that siege of grief from her,  
Betroth'd and would have married her perforce  
To County Paris: then comes she to me,  
And, with wild looks, bid me devise some mean  
To rid her from this second marriage,  
Or in my cell there would she kill herself. 3215  
Then gave I her, so tutor'd by my art,  
A sleeping potion; which so took effect  
As I intended, for it wrought on her 3220  
The form of death: meantime I writ to Romeo,  
That he should hither come as this dire night,  
To help to take her from her borrow'd grave,

Being the time the potion's force should cease. 3225  
 But he which bore my letter, Friar John,  
 Was stay'd by accident, and yesternight  
 Return'd my letter back. Then all alone  
 At the prefixed hour of her waking,  
 Came I to take her from her kindred's vault; 3230  
 Meaning to keep her closely at my cell,  
 Till I conveniently could send to Romeo:  
 But when I came, some minute ere the time  
 Of her awaking, here untimely lay  
 The noble Paris and true Romeo dead. 3235  
 She wakes; and I entreated her come forth,  
 And bear this work of heaven with patience:  
 But then a noise did scare me from the tomb;  
 And she, too desperate, would not go with me,  
 But, as it seems, did violence on herself. 3240  
 All this I know; and to the marriage  
 Her nurse is privy: and, if aught in this  
 Miscarried by my fault, let my old life  
 Be sacrificed, some hour before his time,  
 Unto the rigour of severest law.

**Prince Escalus.** We still have known thee for a holy man. 3245  
 Where's Romeo's man? what can he say in this?

**Balthasar.** I brought my master news of Juliet's death;  
 And then in post he came from Mantua  
 To this same place, to this same monument.  
 This letter he early bid me give his father, 3250  
 And threatened me with death, going in the vault,  
 I departed not and left him there.

**Prince Escalus.** Give me the letter; I will look on it.  
 Where is the county's page, that raised the watch?  
 Sirrah, what made your master in this place? 3255

**Page.** He came with flowers to strew his lady's grave;  
 And bid me stand aloof, and so I did:  
 Anon comes one with light to ope the tomb;  
 And by and by my master drew on him;  
 And then I ran away to call the watch. 3260

**Prince Escalus.** This letter doth make good the friar's words,  
 Their course of love, the tidings of her death:  
 And here he writes that he did buy a poison  
 Of a poor 'pothecary, and therewithal  
 Came to this vault to die, and lie with Juliet. 3265  
 Where be these enemies? Capulet! Montague!  
 See, what a scourge is laid upon your hate,  
 That heaven finds means to kill your joys with love.  
 And I for winking at your discords too  
 Have lost a brace of kinsmen: all are punish'd. 3270

**Capulet.** O brother Montague, give me thy hand:  
 This is my daughter's jointure, for no more  
 Can I demand.

**Montague.** But I can give thee more: 3275  
 For I will raise her statue in pure gold;  
 That while Verona by that name is known,  
 There shall no figure at such rate be set  
 As that of true and faithful Juliet.

**Capulet.** As rich shall Romeo's by his lady's lie;  
Poor sacrifices of our enmity!

3280

**Prince Escalus.** A glooming peace this morning with it brings;  
The sun, for sorrow, will not show his head:  
Go hence, to have more talk of these sad things;  
Some shall be pardon'd, and some punished:  
For never was a story of more woe  
Than this of Juliet and her Romeo.

3285

*[Exeunt]*

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Name: \_\_\_\_\_ Date: \_\_\_\_\_ Period: 1 2 3 4 5 6 7 8

**Romeo and Juliet Act 5 Scene 3 TBQs**

**Directions:** Answer each of the following questions based on the text. When giving textual evidence be sure to give a citation after you have copied down your quote.

Comp A: Summarizing Performance Indicator 3: I can identify key details, plot, and setting.

1-2	3-4	5-6	7-8
The student: -Recognizes a summary statement, but lacks ability to write a summary independently/ Retells selection randomly -Identifies theme or message with guidance	The student: -Attempts to summarize in own words, but lacks one or more main points or includes unnecessary details -Identifies theme or message inconsistently	The student: -Summarizes in own words by identifying three or more main points from text -Restates understanding of theme or message and identifies supporting details	The student: -Recalls major plot points, details, exposition, rising action, climax, falling action, and resolution. -Explains theme or message in own words, acknowledging different interpretations, and offering supportive evidence

1. How was Romeo supposed to hear of Friar Lawrence's plan? What went wrong with this plan?

2. Why does Paris believe Romeo has come to the Capulets' tomb?

Textual Evidence:

Explanation:

3. What happens between Romeo and Paris?

4. Do Romeo and Juliet get to say goodbye to each other?

5. How does Romeo commit suicide?

(OVER)

Textual Evidence:

Explanation:

6. How does Juliet commit suicide?

Textual Evidence:

Explanation:

7. Who is the ***very last*** person to die in *Romeo and Juliet* and how do they die?

Textual Evidence:

Explanation:

8. What is the resolution or ending of the play? How are things left?

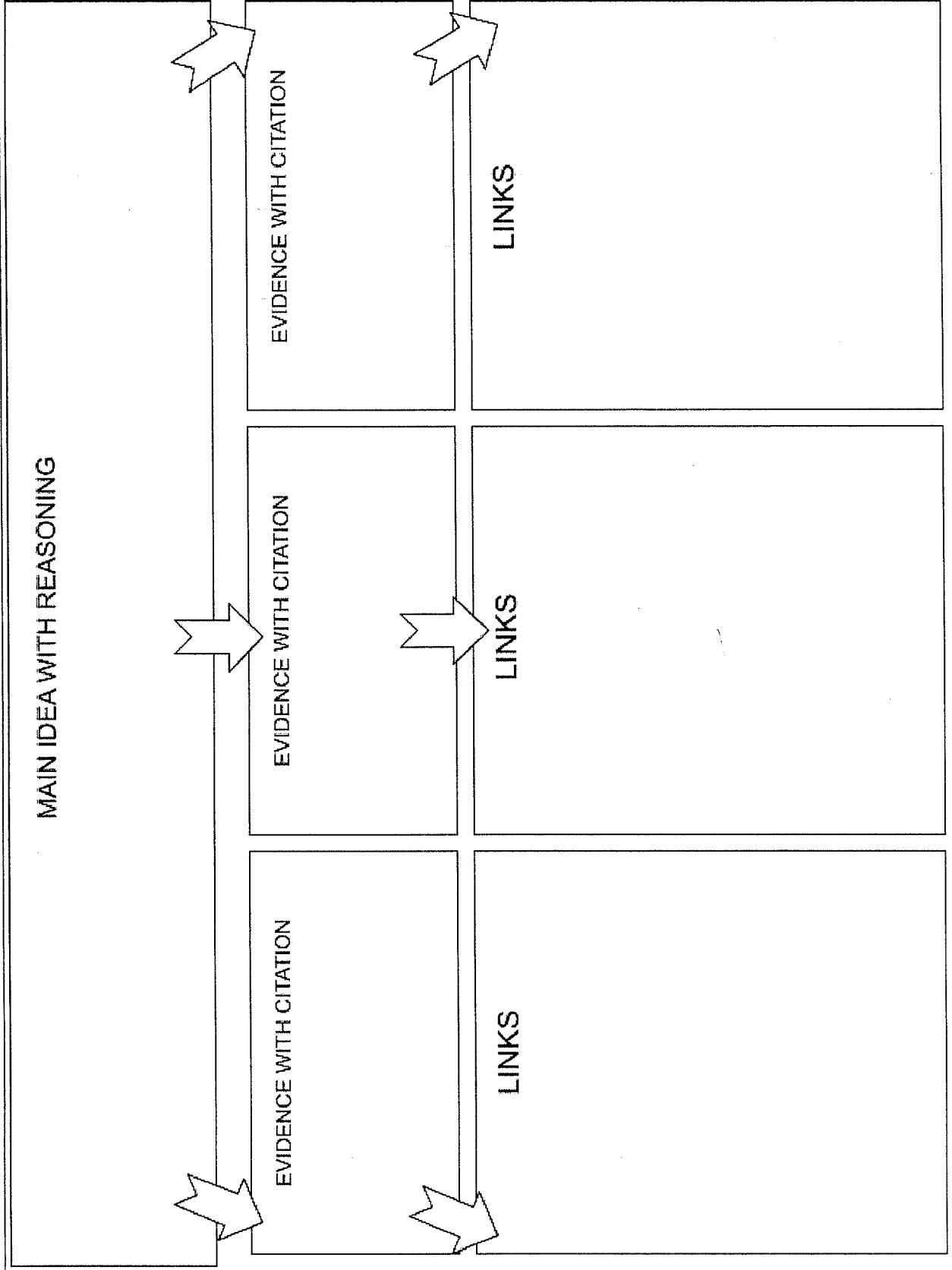
Textual Evidence:

Explanation:

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Period: 1 2 3 4 5 6 7 8 Brain Frame # \_\_\_\_\_

- Objectives:** I.1 - Write a clear argumentative claim based on a text with reasoning  
B.1 - Cite textual evidence that supports a given claim or point

**Prompt:**



Name: \_\_\_\_\_ Date: \_\_\_\_\_ Period: 1 2 3 4 5 6 7 8

Timed Write # \_\_\_\_\_ (Form A)

**Objectives:**

I.1 - Write a clear argumentative claim based on a text with reasoning

0-2	3-4	5-6	7-8
Writes an unidentifiable claim or vague position -has limited structure and organization.	Writes an unclear or emerging claim that suggests a vague position -attempts a structure and organization to support the position.	Write a clear argumentative claim based on a text with reasoning -introduces a precise claim that is clearly arguable and takes an identifiable position on an issue. -has a structure and organization	Write a clear argumentative claim with support reasoning. -introduces a precise claim that is clearly arguable and takes an identifiable position on an issue. -has an effective structure and organization that is aligned with the claim -shows how credibility through acknowledgement of counterclaim

E.5 - Write using formal, objective tone.

0-2	3-4	5-6	7-8
Writes informally -uses slang repeatedly -writes using first and second person -citations are not present or completely inaccurate	Varies between use of formal and informal terms -uses slang a few times -makes several errors not using third person -sometimes uses MLA citations or significant errors to the format of the citations	Write using formal, objective tone. -consistently writes using various formal terms (one, they, author's or group's names) -does not use any slang -writes in third person - does not use I, my, our, we, you, me, us, your at all in writing -uses MLA citations	Writes routinely using a formal and objective tone over an extended period of time using organization. -consistently writes using various formal terms (one, they, author's or group's names) -does not use any slang -does not use any contractions -writes in third person - does not use I, my, our, we, you, me, us, your at all in writing -uses correct MLA citations

F.1 - User proper MELL-Con paragraph structure

0-2	3-4	5-6	7-8
-lacks a clear sense of direction -makes connections between ideas that are confusing -uses unclear which sections of the writing are analysis -lacks organization of paper making reading confusing/difficult	-includes a claim -only completes one link for each evidence -introduction and/or conclusion missing -sequencing and organization needs work	Uses proper MELL-Con paragraph structure -follows MELL-Con format -paper's structure enhances the topic/flow and follows order set out in main idea or introduction -sequencing is logical and effective	Use ACTS & STACs essay structure format that produces a well developed introduction, MELL-Con body, and concluding paragraph

B.1 - Cite textual evidence that supports a given claim or point

0-2	3-4	5-6	7-8
-provides limited data and evidence related to the claim and counterclaims or lacks counterclaims. -gives only the evidence without transition, lead-in, quote, and citation	-provides data and evidence that attempts to back up the claim and unclearly addresses counterclaims or lacks counterclaims. -gives evidence with 2 of 4 parts (transition, lead-in, quote, and citation) of the evidence sentence	Cite textual evidence that supports a given claim or point -provides convincing and relevant data and evidence to back the claim. -Uses all four parts (transition, lead-in, quote, and MLA citation) of a complete evidence sentence	Cite textual evidence that supports a given claim or point moderately complex passage. -Uses varying language for all four parts (transition, lead-in, quote, and MLA citation) of a complete evidence sentence





