9.1.3	Unit Overview
	"A pair of star-crossed lovers"
Text	*Romeo and Juliet* by William Shakespeare
Number of Lessons in Unit	20

Introduction

In the final unit of 9.1, students read and analyze William Shakespeare's *Romeo and Juliet.* Through their study of this play, students analyze the development and interaction of complex characters and multiple central ideas. Throughout the unit, students engage in close reading, text annotation, and evidence-based discussion and writing.

In this unit, students analyze how Shakespeare unfolds a tragedy and tells a story of fate, love, beauty, and identity. Students analyze Shakespeare's craft and how he uses the structure of the text and elements of classical tragedy to refine central ideas, advance the plot, and create effects such as tension.

There are two formal assessments in this unit, a Mid-Unit Assessment and an End-of-Unit Assessment, both of which ask students to produce multi-paragraph written analyses of *Romeo and Juliet*. For the Mid-Unit Assessment, students respond to the following prompt: How does Shakespeare's development of the characters of Romeo and Juliet refine a central idea in the play? For the End-of Unit Assessment, students respond to the following prompt: Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)?

Student learning throughout the unit extends beyond the classroom with additional homework activities that provide students with continued opportunities to analyze the text independently.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis

- Engage in productive evidence-based discussions about the text
- Collect and organize content from the text to support analysis in writing
- Analyze an author's craft

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading — Literature	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
RL.9-10.7	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).
CCS Standards: Writing	
W.9-10.2.a, c, f	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
	a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
	c. Use appropriate and varied transitions to link the major sections of the text,

	create cohesion, and clarify the relationships among complex ideas and concepts.
	f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
CCS Standards: Speaking & Listening	
SL.9-10.1.b, c	**Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.**
	b. Work with peers to set rules for collegial discussion and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
	c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
CCS Standards: Language	
L.9-10.4.a, b, c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
	b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy).*
	c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
L.9-10.5.a	**Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.**
	a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7, SL.9-10.1.c, L.9-10.5.a
Description of Assessment	Students participate in reading and discussion, write informally in response to text-based prompts, present information in an organized and logical manner, and participate in evidence-based, collaborative discussion.

Mid-Unit Assessment	
Standards Assessed	RL.9-10.2, RL.9-10.3, W.9-10.2.a, f
Description of Assessment	Students write a formal, multi-paragraph response to the following prompt: How does Shakespeare's development of the characters of Romeo and Juliet refine a central idea in the play?

End-of-Unit Assessment	
Standards Assessed	RL.9-10.3, RI.9-10.5, W.9-10.a, c, f
Description of Assessment	Students write a formal, multi-paragraph response to the following prompt: Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)?

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	*Romeo and Juliet* by William Shakespeare, Prologue	Students begin their study of *Romeo and Juliet* by reading the 14-line Prologue in which the Chorus introduces the events of the play. Students begin to acquaint themselves with Shakespeare's language and explore how his specific word choices create tone.

Lesson	Text	Learning Outcomes/Goals
2	*Romeo and Juliet* by William Shakespeare, Act 1.1: lines 158–202	Students read Act 1.1 lines 158–202, in which Romeo tells Benvolio that he is in love with someone who does not love him in return, and analyze how Shakespeare introduces Romeo in this scene. Prior to reading, students view a clip of Baz Luhrmann's *Romeo + Juliet*, which introduces major characters and depicts the violence between the Montagues and the Capulets.
3	*Romeo and Juliet* by William Shakespeare, Act 1.1: lines 203–236	Students read Act 1.1 lines 203–236, in which Romeo reveals that his love interest does not return his feelings. Students analyze how Shakespeare develops a central idea using figurative language.
4	*Romeo and Juliet* by William Shakespeare, Act 1.3: lines 64–100	Students read Act 1.3 lines 64–100, in which Juliet and her mother discuss Paris's proposal of marriage. Prior to reading, students watch a clip of Baz Luhrmann's *Romeo + Juliet* in which Benvolio persuades Romeo to go with him to the Capulet ball to see Rosaline. Students analyze how Shakespeare develops Juliet's character through her interactions with her mother.
5	*Romeo and Juliet* by William Shakespeare, Act 1.5: lines 92–109	Students analyze Shakespeare's use of figurative language in lines 92–109, in which Romeo and Juliet meet for the first time, engage in flirtatious dialogue, and eventually kiss. Students analyze Shakespeare's use of figurative language in this portion of text. Prior to reading, students watch a clip from *Romeo + Juliet* directed by Baz Luhrmann.
6	*Romeo and Juliet* by William Shakespeare, Act 2.2: lines 1–61	Students read Act 2.2, lines 1–61, in which both Romeo and Juliet perform soliloquies. Students explore the effect of Shakespeare's structural choices in these lines, as well as consider how he develops the central idea of individual identity versus group identification.
7	*Romeo and Juliet* by William Shakespeare, Act 2.2: lines 62–141	Students read Act 2.2, lines 62–141. In these lines, Romeo and Juliet declare their love for each other, despite Juliet's protests that "[i]t is too rash, too unadvised, too sudden" (line 118). Students analyze how Shakespeare uses the dialogue between Romeo and Juliet to develop a central idea.

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5

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Lesson	Text	Learning Outcomes/Goals
8	*Romeo and Juliet* by William Shakespeare	In this lesson, the Mid-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: How does Shakespeare's development of the characters of Romeo and Juliet refine a central idea in the play?
9	*Romeo and Juliet* by William Shakespeare, Act 3.1: lines 59–110	Student pairs read Act 3.1, lines 59–110, in which Tybalt kills Mercutio, and analyze how Shakespeare develops Romeo's character through his interactions with Tybalt and Mercutio. Prior to reading, students view a clip of Baz Luhrmann's *Romeo + Juliet* that depicts the marriage of Romeo and Juliet.
10	*Romeo and Juliet* by William Shakespeare, Act 3.1: lines 111–138	Students read Act 3.1, lines 111–138, in which Romeo kills Tybalt, and analyze how the excerpt develops a central idea of fate. At the end of the lesson, students view a clip of Baz Luhrmann's *Romeo + Juliet* in which the Prince banishes Romeo from Verona as punishment for killing Tybalt.
11	*Romeo and Juliet* by William Shakespeare, Act 3.2: lines 1–31	Students read and analyze Juliet's soliloquy in Act 3.2, lines 1–31, in which Juliet expresses how eager she is for Romeo's arrival. Students analyze the effects of Shakespeare's structural choices in this scene.
12	*Romeo and Juliet* by William Shakespeare, Act 3.2: lines 1–31	Students analyze how artists treat the same subject in different media. Building on their understanding of Act 3.2, lines 1–31, students analyze how the artist Marc Chagall treats the same subject in his painting, "Romeo and Juliet." Next, students consider Baz Lurhmann's cinematic treatment of the same scene in his film, *Romeo + Juliet.*
13	*Romeo and Juliet* by William Shakespeare, Act 3.3: lines 1–70	Students read Act 3.3, lines 1–70, in which Friar Laurence tells Romeo that Romeo has been banished from Verona, and Romeo describes how living in exile, apart from Juliet, would be torture. Students analyze the cumulative impact of Shakespeare's word choices on the development of Romeo's character.

Lesson	Text	Learning Outcomes/Goals
14	*Romeo and Juliet* by William Shakespeare, Act 4.1: lines 44–88	Students read Act 4.1, lines 44–88, in which Juliet tells Friar Laurence that she will kill herself to avoid marrying Paris, and Friar Laurence suggests a plan to save Juliet from the marriage. Students analyze how Shakespeare develops Juliet's character through her interactions with Friar Laurence. Students also view a clip of Baz Luhrmann's *Romeo + Juliet* in which Juliet quarrels with her parents because she does not want to marry Paris.
15	*Romeo and Juliet* by William Shakespeare, Act 4.1: lines 89–126	Students read Act 4.1, lines 89–126, in which Friar Laurence explains his plan for Juliet to avoid marrying Paris so that she can be with Romeo instead. Students analyze how the plan advances the plot and write an objective summary of the excerpt for the lesson assessment.
16	*Romeo and Juliet* by William Shakespeare, Act 5.3: lines 88–120	Students read Act 5.3, lines 88–120, in which Romeo drinks a fatal poison in Juliet's tomb, and analyze how central ideas are developed and refined in this excerpt. Students also view a clip of Baz Luhrmann's *Romeo + Juliet* in which Romeo purchases a vial of poison from the Apothecary and Friar Laurence learns that Romeo never received his letter about the plan to fake Juliet's death.
17	*Romeo and Juliet* by William Shakespeare, Act 5.3: lines 139–170	Students read Act 5.3, lines 139–170, in which Juliet wakes up, learns from Friar Laurence about Romeo's death, and then kills herself with Romeo's dagger. Throughout their reading, students explore a central idea of fate before participating in an assessed discussion on the following prompt: Who or what is responsible for Juliet's death? Students assess their own contributions to the discussion and complete an Exit Slip that asks them to compare their ideas before and after the discussion and analyze the arguments and evidence that changed or confirmed their thinking.

Lesson	Text	Learning Outcomes/Goals
18	*Romeo and Juliet* by William Shakespeare, Act 5.3: lines 291-310	Students read Act 5.3, lines 291–310, in which the Montagues and Capulets reconcile following Romeo and Juliet's deaths, and the Prince declares a "glooming peace" (line 305). Students explore the elements of tragedy and discuss how *Romeo and Juliet* is an example of tragedy.
19	*Romeo and Juliet* by William Shakespeare	Students prepare for the End-of-Unit Assessment as they collect evidence about Romeo and Juliet as tragic hero and heroine. After participating in an evidence-based group discussion, students make a claim about who is the tragic hero(ine) of the play and why.
20	*Romeo and Juliet* by William Shakespeare	In this End-of-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)?

Preparation, Materials, and Resources

Preparation

- Read and annotate *Romeo and Juliet.*
- Review the Short Response Rubric and Checklist.
- Review the 9.1.3 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists.
- Review the Speaking and Listening Rubric and Checklist for standard SL.9-10.1.c.
- Review all unit standards and post them in the classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

Materials and Resources

- Copies of *Romeo and Juliet* by William Shakespeare
- Copy of Baz Luhrmann's motion picture *Romeo + Juliet*
- Masterful recording of *Romeo and Juliet* (optional)
- Self-stick notes for students
- Writing utensils including pencils, pens, markers, and highlighters

- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 9.1.3 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists
- Copies of the Short Response Rubric and Checklist
- Copies of the Speaking and Listening Rubric and Checklist for standard SL.9-10.1.c.
- Copies of 9.1 Common Core Learning Standards Tool
- Copies of the Central Ideas Tracking Tool
- Copies of the Character Tracking Tool

<table>
<tr><td>**9.1.3**</td><td>**Lesson 1**</td></tr>
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Introduction

In this first lesson of the unit, students begin their study of *Romeo and Juliet* by reading the 14-line prologue of Shakespeare's *Romeo and Juliet* (from "Two households, both alike in dignity, / In fair Verona" to "What here shall miss, our toil shall strive to mend"), in which the Chorus introduces the events of the play. Students begin to acquaint themselves with Shakespeare's English and explore how his specific word choices create tone within the text. Student learning is assessed via a Quick Write at the end of the lesson: How do Shakespeare's specific word choices establish a tragic tone in the Prologue?

For homework, students write an objective, one-paragraph summary of the Prologue. Students also continue to read their Accountable Independent Reading (AIR) text through the lens of a chosen focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

Standards

Assessed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
Addressed Standard(s)	
SL.9-10.1.b, c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
	b. Work with peers to set rules for collegial discussion and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
	c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

L.9-10.4.a, b	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
	b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical*; *advocate, advocacy*).

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.
• How do Shakespeare's specific word choices establish a tragic tone in the Prologue?
ⓘ Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric.

High Performance Response(s)
A High Performance Response should:
• Identify specific word choices (e.g., Shakespeare makes specific word choices in the Prologue, such as "fatal" (line 5), "star-crossed" (line 6), "misadventured" (line 7), and "death-marked love." (line 9)).
• Analyze how these word choices create a tragic tone (e.g., These word choices create a tragic tone by describing how Romeo and Juliet are "star-crossed" (line 6) to fall in love, but they are also marked for death because of it. This is their inescapable fate, as is shown by the word *fatal*, which means both "causing death" and "inevitable.").

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• lamentable (adj.) – regrettable; unfortunate
• prologue (n.) – an introductory speech, often in verse, calling attention to the central idea of a play
• household (n.) – a family, including its servants
• dignity (n.) – elevated rank, office, station
• mutiny (n.) – rebellion against authority

- forth (adv.) – onward in time, in order, or in a series
- foes (n.) – enemies
- doth (v.) – does
- naught (n.) – nothing

Vocabulary to teach (may include direct word work and/or questions)

- alike (adj.) – having resemblance or similarity
- fatal (adj.) – causing death; proceeding from or decreed by fate; inevitable
- star-crossed (adj.) – ill-fated
- misadventured (adj.) – unfortunate
- piteous (adj.) – evoking or deserving pity; pathetic

Additional vocabulary to support English Language Learners (to provide directly)

- grudge (n.) – a strong feeling of anger toward someone that lasts for a long time
- overthrows (n.) – defeats; destructions; ruins
- strife (n.) – a very angry or violent disagreement between two or more people or groups

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.4, SL.9-10.1.b, c, L.9-10.4.a, b	
• Text: *Romeo and Juliet* by William Shakespeare, Prologue	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Introduction to *Romeo and Juliet* and Masterful Reading	3. 15%
4. Reading and Discussion	4. 50%
5. Quick Write	5. 15%
6. Closing	6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
✏	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.4. In this unit, students work with William Shakespeare's *Romeo and Juliet*. In this lesson, students read the Prologue and analyze how Shakespeare's specific word choices establish a tragic tone in the text. Students engage in evidence-based discussion and complete a brief writing assignment to close the lesson.

▶ Students look at the agenda.

Activity 2: Homework Accountability   10%

Instruct students to talk in pairs about how they applied a chosen focus standard to their AIR text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR text.

▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR text from the previous lesson's homework.

Activity 3: Introduction to *Romeo and Juliet* and Masterful Reading   15%

Distribute copies of *Romeo and Juliet* to students. Ask students to look at the full title—*The Excellent and Lamentable Tragedy of Romeo and Juliet*—as well as at the list of characters.

Provide students with the following definition: *lamentable* means "regrettable; unfortunate."

▸ Students write the definition of *lamentable* on their copies of the text or in a vocabulary journal.

Lead a brief whole-class discussion of the following questions.

What information can you gather from the full title of this play?

🗨 The full title of the play lets the reader and audience know that this play is a tragedy.

How does the word *lamentable* impact the title of the play?

🗨 It shows that something unfortunate happens in the play.

What meanings of the word *tragedy* do you know? Why might a play be called a *tragedy*?

🗨 Student responses may include:

  o A tragedy is a very sad and unfortunate event.
  o A play might be a tragedy if it is about sad and unfortunate events.

Have students listen to a masterful reading of the Prologue (from "Two households, both alike in dignity" to "What here shall miss, our toil shall strive to mend"). As students listen, instruct them to focus on Shakespeare's word choices and how they establish tone.

ⓘ **Differentiation Consideration**: Consider posting or projecting the following guiding question to support students throughout this lesson:

  What is the tone of the Prologue?

ⓘ If necessary, define *tone* for the students as "the attitude a speaker has toward the subject about which he or she is speaking."

▸ Students follow along, reading silently.

Lead a brief whole-class discussion of student observations.

Activity 4: Reading and Discussion   50%

Instruct students to form small groups with four members. Post or project the questions below for students to discuss. Inform students that they will remain in these groups for the duration of the unit.

Instruct student groups to read the Prologue, lines 1–4 (from "Two households, both alike in dignity, / In fair Verona" to "Where civil blood makes civil hands unclean"), with each student taking a line, and answer the following questions before sharing out with the class.

ⓘ Consider reminding students that this is an opportunity to apply standards SL.9-10.1.b, c by participating effectively in a collaborative discussion. Students may focus on setting rules for collegial discussion and decision-making, establishing individual roles, posing and responding to questions, incorporating others into the discussion, and challenging or verifying ideas and conclusions.

Instruct students to annotate their texts for tone and word choice to help prepare them for Quick Writes.

ⓘ Consider reminding students of their previous work with annotation in 9.1.1 Lesson 4.

Provide students with the following definitions: *prologue* means "an introductory speech, often in verse, calling attention to the central idea of a play," *household* means "a family, including its servants," *dignity* means "elevated rank, office, station," and *mutiny* means "rebellion against authority."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *prologue*, *household*, *dignity*, and *mutiny* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration**: Consider providing the following definition: *grudge* means "a strong feeling of anger toward someone that lasts for a long time."

▸ Students write the definition of *grudge* on their copies of the text or in a vocabulary journal.

What word parts or phrases help you to infer the definition of *alike* in line 1?

🗨 *Like* means "similar to," so *alike* must mean "having resemblance or similarity."

ⓘ Confirm that *alike* means "having resemblance or similarity."

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.b through the process of using word parts to make meaning of unknown words.

What do you learn about the "households" in line 1?

🗨 They are "alike in dignity" (line 1), or they have the same status.

What words or phrases develop the relationship between these two households?

🗨 They do not like each other: they share a "grudge" (line 3) against one another.

Whose hands are being made "unclean"?

🗨 The hands of the members of the "two households" (line 1) are being made unclean.

How does line 4 develop your understanding of this "ancient grudge"?

🗨 Line 4 shows that the grudge is violent because there is "blood" making hands "unclean" (line 4).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read the Prologue, lines 5–8 (from "From forth the fatal loins of these two foes"" to "Doth with their death bury their parents' strife"), with each student taking a line, and answer the following questions before sharing out with the class.

Provide the following definitions: *forth* means "onward in time, in order, or in a series," *foes* means "enemies," and *doth* means "does."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *forth*, *foes*, and *doth* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration**: Consider providing students with the following definitions: *overthrows* means "defeats; destructions; ruins," and *strife* means "a very angry or violent disagreement between two or more people or groups."

▸ Students write the definitions of *overthrows* and *strife* on their copies of the text or in a vocabulary journal.

What does the audience learn in lines 5–6 about the relationship between the lovers and the "two households"?

🗨 The lovers are the children of the "two households" (line 1).

ⓘ **Differentiation Consideration**: If students struggle, consider asking the following questions.

Who are the foes (line 5)?

🗨 The "two households" (line 1).

How are the lovers related to the foes?

🗨 The lovers come from "the fatal loins of these two foes" (line 5), suggesting that the lovers are the children of "these two foes" (line 5).

What does the word *fatal* in line 5 tell the audience about the lovers?

🗨 The word *fatal* means "causing death." This informs us that the lovers are going to die.

What familiar word can you find in *fatal*? What alternative meaning of *fatal*, besides "causing death," does this suggest?

🗨 *Fate* is present in *fatal*, so *fatal* might also mean "destined or fated."

ⓘ Confirm that *fatal* means "proceeding from or decreed by fate; inevitable."

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.b through the process of using word parts to make meaning of unknown words.

How does Shakespeare's choice of the word *fatal* develop the tragic tone of the play?

🗨 Through the choice of the word *fatal*, Shakespeare shows that that Romeo and Juliet are destined to die. There is nothing anyone can do to save them.

What familiar word can you find in *misadventured*? How does the prefix *mis-* impact your understanding of the word?

🗨 The word *adventure* is in *misadventured*. An adventure is an exciting journey or an unexpected event. The prefix *mis-* appears in words like *mistake*, *misuse*, or *misbehave*, so *mis-* must means something bad, accidental, or wrong. *Misadventured* means "unfortunate."

ⓘ Confirm that *misadventured* means "unfortunate."

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.b through the process of using word parts to make meaning of unknown words.

How does Shakespeare's specific word choices in lines 5–8 develop the definition of *star-crossed*?

🗨 Student responses may include:

   o Shakespeare uses the word *fatal*, meaning both "causing death" and "proceeding from or decreed by fate; inevitable," suggesting that the lovers are going to die. This is confirmed when the Chorus states that the lovers "take their life" (line 6) and refers to "their death" (line 8).
   o Shakespeare refers to their deaths as "misadventured" and "piteous" in line 7, suggesting that the lovers are going to be unhappy and suffer.

- - Shakespeare's word choices suggest that the lovers are going to suffer and eventually commit suicide because of their parents' strife, and that they cannot be saved. This suggests that the word *star-crossed* means that they are unhappy and unlucky.

ⓘ Confirm that *star-crossed* means "ill-fated."

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.a through the process of using context to make meaning of unknown words.

What effect do the "star-crossed" lovers' deaths have on their parents?

- 🗨 The lovers' deaths end "their parents' strife" (line 8), meaning their deaths end the households' grudges against each other.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read the Prologue, lines 9–14 (from "The fearful passage of their death-marked love" to "What here shall miss, our toil shall strive to mend"), with each student taking a line, and answer the following questions before sharing out with the class.

Provide students with the follow definition: *naught* means "nothing."

ⓘ Students may be familiar with this word. Consider asking students to volunteer definitions before providing them to the class.

- ▸ Students write the definition of *naught* on their copies of the text or in a vocabulary journal.

How does Shakespeare's choice of the word *death-marked* develop the tone of the Prologue?

- 🗨 The word *death-marked* (line 9) develops the tragic tone of the Prologue by describing the lovers as marked for death.

To whom do "our" and "you" refer to in these lines? Cite evidence from the text to support your response.

- 🗨 "Our" refers to the Chorus and/or the actors and "you" refers to the audience. The Chorus says "where we lay our scene" (line 2), meaning that they are the subject of "we" and "our." As there is no one else onstage, the Chorus must be speaking to the audience when they say "you" (line 13).

Paraphrase what happens during the "two hours traffic" on the stage.

- 🗨 Student answers should include:

- o Line 9: The romance between the lovers.
- o Line 10: The continuing feud between their parents.
- o Line 11: Nothing could end their parents' feud except their death.

What does the Chorus ask of the audience?

- 🗩 The Chorus asks the audience to lend their "patient ears" (line 13) and watch their "toil" (line 14), or performance. In other words, the Chorus asks the audience to be patient and watch the play.

How do lines 9–11 and the definition of *prologue* develop the role of the Chorus?

- 🗩 Because a prologue is meant to inform the audience what will happen and lay out the central ideas of a play, then the Chorus's job must be to perform and provide all of the information within the Prologue. For example, the Chorus explains that Romeo and Juliet's love is "death-marked" (line 9) and that only their deaths end the feud between their families.

ⓘ **Differentiation Consideration**: If students struggle, consider asking the following questions.

Given what the Chorus says earlier in the Prologue, what does the audience know about the lovers?

- 🗩 The audience knows that they are destined to fall in love.

What does the audience know about the lovers' parents?

- 🗩 The Prologue reveals that the families are at war.

What ends the conflict between the lovers' parents?

- 🗩 Only the deaths of the lovers end the conflict.

How does the Prologue impact the audience's understanding of lines 9–11?

- 🗩 Lines 9–11 restate what has already been stated in the Prologue: the two families are in a feud, their children fall in love, and the two lovers "take their life" (line 6), which ends the quarrel.

Lead a brief whole class discussion of student responses.

Activity 5: Quick Write   15%

Instruct students to respond briefly in writing to the following prompt:

How do Shakespeare's specific word choices establish a tragic tone in the text?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▶ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▶ Students independently answer the prompt using evidence from the text.

🗨 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing   5%

Display and distribute homework assignment. For homework, instruct students to write an objective, one-paragraph summary of the Prologue.

Also for homework, students should continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

▶ Students follow along.

Homework

Write an objective, one-paragraph summary of the Prologue.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

9.1.3	Lesson 2

Introduction

In this lesson, students read *Romeo and Juliet* by William Shakespeare, Act 1.1, lines 158–202 (from "Good morrow, cousin. / Is the day so young?" to "In sadness, cousin, I do love a woman"), in which Romeo tells Benvolio that he is in love with someone who does not love him in return. Prior to reading, students watch a clip of Baz Luhrmann's *Romeo + Juliet* in which major characters are introduced and the violence between the Montagues and the Capulets is depicted. Students analyze how Shakespeare introduces Romeo in this passage. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare introduce Romeo in lines 158–202?

For homework, students conduct a brief search into Cupid and Dian and write a brief paragraph explaining who Cupid and Dian are as well as their mythological importance.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot of develop the theme.
Addressed Standard(s)	
L.9-10.4.c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text: • How does Shakespeare introduce Romeo in lines 158–202?

High Performance Response(s)
A High Performance Response should: • Identify aspects of Romeo's character (e.g., romantic, sensitive, dramatic). • Analyze how Shakespeare introduces Romeo's character (e.g., Shakespeare introduces Romeo as romantic through his manner of speaking: Romeo uses a great deal of figurative language to describe his feelings about love. Shakespeare also introduces Romeo as sensitive and dramatic through his use of metaphors. Romeo describes love as a powerful emotion: he compares love which is "vexed" or unsatisfied to "sea nourished with loving tears" (line 190). Love is also a bittersweet emotion: it can be a "choking gall" (line 192), or a "preserving sweet" (line 192), suggesting the intensity of love's impact on him.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• morrow (n.) – morning • tyrannous (adj.) – unjustly severe • propagate (v.) – to increase in number or amount • vexed (adj.) – tormented, troubled • nourished (v.) – strengthened, built up • gall (n.) – something bitter

Vocabulary to teach (may include direct word work and/or questions)
• coz (n.) – cousin

Additional vocabulary to support English Language Learners (to provide directly)
• thou (pn.) – you • thine (pn.) – yours • wilt (v.) – will

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, L.9-10.4.c, L.9-10.5.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 1.1: lines 158–202	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Film Clip: *Romeo + Juliet*	3. 20%
4. Masterful Reading	4. 5%
5. Reading and Discussion	5. 40%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Student copies of 9.1 Common Core Learning Standards Tool (refer to 9.1.1 Lesson 1)

- Copies of the *Romeo + Juliet* Film Summary Tool for each student

- Baz Luhrmann's *Romeo + Juliet* (0:2:37–0:9:47)

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)

- Student copies of the Character Tracking Tool (refer to lesson 9.1.1 Lesson 3)—students may need additional blank copies

- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

- ⓘ Timestamps from Baz Luhrmann's *Romeo + Juliet* are taken from a digital version of the film available at http://www.amazon.com (search terms: Baz Luhrmann, Romeo + Juliet), and may differ from other versions of the film.

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students read Act 1.1, lines 158–202 (from "Good morrow, cousin. / Is the day so young?" to "In sadness, cousin, I do love a woman") and analyze how Shakespeare introduces Romeo in these lines. Students also watch a clip from Baz Luhrmann's *Romeo + Juliet* and complete the *Romeo + Juliet* Film Summary Tool.

▶ Students look at the agenda.

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that in this lesson, they begin to work with a new substandard: L.9-10.4.c. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

▶ Students read and assess their familiarity with substandard L.9-10.4.c.

Provide students with the following definition: *etymology* means "word origin, word source, derivation."

▶ Students write the definition of *etymology* on their copies of the text or in a vocabulary journal.

Instruct students to talk in pairs about what they think the substandard means. Lead a brief discussion about the substandard.

🗨 Use reference materials like dictionaries and explanatory notes to find out how to pronounce a word, what the word means exactly, its part of speech, or its origins.

Activity 2: Homework Accountability   10%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

▸ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Write an objective, one-paragraph summary of the Prologue). Instruct students to share their objective, one-paragraph summaries in pairs.

🗨 The chorus introduces the setting of the play, Verona, and describes the ongoing feud between the two households, or families. The chorus explains that two children, one from each household, fall in love with each other, but that they eventually kill themselves because their parents' quarrel prevents them from being together. Their suicide brings peace to the families, but at great cost. The chorus then asks the audience to pay attention as the cast puts on a two-hour play about these struggles.

Activity 3: Film Clip: *Romeo + Juliet*   20%

Distribute and introduce the *Romeo + Juliet* Film Summary Tool. Explain to students that they are going to use this tool to record their observations about an excerpt from *Romeo + Juliet*, a contemporary film version of the play directed by Baz Luhrmann. Instruct students to take notes as they view the excerpt, focusing on characters and events.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (0:2:37–0:9:47)

▸ Students watch the film and take notes on their tools.

🗨 See the Model *Romeo + Juliet* Film Summary Tool for possible student responses.

Post or project the following questions for students to answer in pairs:

Which characters appear in this excerpt from Baz Luhrmann's *Romeo + Juliet*?

🗨 Student responses should include:

   o The Capulet boys, The Montague boys, Benvolio (Romeo's cousin), Abra, and Tybalt (Juliet's cousin) appear in the first scene.

- o The Prince Escalus (Governor of Verona), Capulet (Juliet's father), and Montague (Romeo's father) appear in the second scene.

ⓘ **Differentiation Consideration:** If students struggle to recall how the characters are related to Romeo and Juliet, direct them to the "List of Roles" at the beginning of the play.

What happens in this portion of the film?

🗨 Student responses should include:

- o A fight breaks out between the Montagues and Capulets involving Benvolio and Tybalt.
- o The Prince warns them that if they fight again he will sentence Montague and Capulet to death.

Lead a brief whole-class discussion based on student responses.

Activity 4: Masterful Reading   5%

Have students listen to a masterful reading of Act 1.1, lines 158–202 (from "Good morrow, cousin. / Is the day so young?" to "In sadness, cousin, I do love a woman"). Ask students to focus their attention on how Shakespeare introduces Romeo in this scene.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What do we learn about Romeo in this excerpt?

▸ Students follow along, reading silently.

Activity 5: Reading and Discussion   40%

Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read *Romeo and Juliet* Act 1.1, lines 158–202 (from "Good morrow, cousin. / Is the day so young?" to "In sadness, cousin, I do love a woman") and answer the following questions before sharing out with the class.

ⓘ Remind students that they should keep track of character development in the text using the Character Tracking Tool.

Provide students with the following definitions: *morrow* means "morning," *tyrannous* means "unjustly severe," *propagate* means "to increase in number or amount," *vexed* means "tormented, troubled," *nourished* means "strengthened, built up," and *gall* means "something bitter."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *morrow*, *tyrannous*, *propagate*, *vexed*, *nourished*, and *gall* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the word *coz*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *thou* means "you," *thine* means "yours," and *wilt* means "will."

▸ Students write the definitions of *thou, thine,* and *wilt* on their copies of the text or in a vocabulary journal.

Why is Romeo surprised it is so early in the day?

🗨 Romeo is surprised it is so early in the day because "sad hours seem long" (line 159), meaning that Romeo feels that time is moving slowly because he is sad.

What does the audience learn about the reasons for Romeo's sadness through his response to Benvolio?

🗨 Romeo is "out of [his love's] favour" (line 166) even though he is in love with her, meaning that Romeo loves someone who does not love him back.

How does Romeo respond to Benvolio's weeping at his "good heart's oppression"?

🗨 Romeo responds that his sadness "lie[s] heavy" (line 184) in his breast, and Benvolio will only "propagate" (line 185) it, or make it worse, if he cries as well.

How does Shakespeare use metaphor to develop Romeo's character?

🗨 Student responses may include:

o Romeo describes love as being made of "the fume of sighs" (line 188), and is "a fire sparkling in lovers' eyes" (line 189). To describe love as such powerful desires and feelings show how romantic Romeo is.

- o Romeo seems dramatic when he says that love that is "vexed" is a "sea nourished with loving tears" (line 190), meaning that when a relationship is troubled it can be sad and painful. A sea of tears is a powerful and dramatic metaphor used to describe how intense love can feel.
- o Romeo describes love as "madness most discreet" (line 191), or a feeling that makes a person insane, suggesting the intensity of love's impact on him. He also claims that love is something both sour "[a] choking gall" (line 192) and sweet, painful and pleasurable. These metaphors reveal how sensitive Romeo is to love.

ⓘ **Differentiation Consideration:** If students struggle, consider asking the following question.

How does Romeo use the image of smoke and fire to develop his ideas about love in lines 188–189?

💬 Romeo describes love as smoke made out of "sighs" (line 188) or desires, which becomes a "pure fire" (line 189) when love is satisfied and the smoke clears.

ⓘ Consider drawing students' attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

How does Romeo's refusal to tell Benvolio whom he loves further develop Romeo's character?

💬 Romeo claims that it is too painful for him to reveal whom he loves. He compares himself to a sick and dying man making his will, because that is how intense his sadness is, and that to ask him who he loves is a "word ill urged" (line 201), or a painful question, for someone in so much pain. Romeo's responses to Benvolio suggest that he is somewhat dramatic, as he speaks of himself as a man dying of love.

ⓘ Remind students that they should keep track of character development in the text using the Character Tracking Tool.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare introduce Romeo in lines 158–202?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▸ Students independently answer the prompt using evidence from the text.

🗩 See the High Performance Response at the beginning of this lesson.

Activity 7: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to conduct a brief search into classical figures of Cupid and Dian and write a paragraph explaining who Cupid and Dian are as well as their mythological importance.

▸ Students follow along.

Homework

Conduct a brief search into the classical figures of Cupid and Dian and write a paragraph explaining who Cupid and Dian are as well as their mythological importance.

Romeo + Juliet Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene:

Characters *(i.e., Which characters appear in the film clip?)*	Events *(i.e., What happens in the film clip?)*	Other observations *(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)*

Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: The fight between the Montagues and the Capulets, and the meeting with the Prince		
Characters *(i.e., Which characters appear in the film clip?)*	**Events** *(i.e., What happens in the film clip?)*	**Other observations** *(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)*
The Capulet boys The Montague boys Benvolio Abra Tybalt The Prince Capulet Montague	A fight breaks out between the Montagues and the Capulets. The Prince is angry with both houses and threatens to execute Montague and Capulet if fighting continues.	The film takes place in modern times. The characters have guns instead of swords and wear modern clothes. Everyone is very loud or extreme in their emotions. The director uses both techno and classical music.

Model Character Tracking Tool

Name:		Class:		Date:	

Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Romeo	Romantic	Romeo talks almost exclusively about love and his feelings about love in this passage.
	Self-centered	Romeo's response to Benvolio's weeping over his sadness is that Romeo's own "grief" (line 187) will only "propagate" (line 185) by Benvolio's tears, meaning Benvolio's compassion only makes Romeo sadder.
	Sensitive	Romeo reveals that he believes love is a feeling responsible for great pleasure and great pain, love is a "choking gall" (line 192) and love is also a "preserving sweet" (line 192).
	Dramatic	One of Romeo's metaphors describes "vexed" love as a "sea nourished with loving tears" (line 190)—suggesting that he feels love very intensely.

9.1.3	Lesson 3

Introduction

In this lesson, students read Act 1.1, lines 203–236 of William Shakespeare's *Romeo and Juliet* (from "I aimed so near when I supposed you loved" to "I'll pay that doctrine, or else die in debt"), in which Romeo reveals that his love interest does not return his feelings. Students analyze how Shakespeare develops a central idea using figurative language. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare use figurative language to develop a central idea in lines 203–236?

For homework, students write a paragraph in response to the following prompt: How do Rilke, Mitchell, and Shakespeare develop the idea of the meaning of beauty in *Letters to a Young Poet, Black Swan Green*, and *Romeo and Juliet*?

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in words meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text:

• How does Shakespeare use figurative language to develop a central idea in lines 203–236?
High Performance Response(s)
A High Performance Response should:
• Identify a central idea in the text (e.g., the nature of beauty).
• Cite specific examples of figurative language (e.g., Shakespeare uses the metaphor of a man "strucken blind" (line 230) who cannot forget the beauty of the "precious treasure" (line 231) of his lost eyesight. Shakespeare also uses the metaphor of a note that Romeo "may read" (line 234) to see only how much more beautiful his love is compared to all other beautiful women.).
• Analyze how Shakespeare uses figurative language to develop a central idea (e.g., Shakespeare develops the central idea of the meaning of beauty with these metaphors because the metaphor of the blind man shows how Romeo believes beauty is as irreplaceable and essential as eyesight. The metaphor of the "note" (line 233) also develops the central idea of the meaning of beauty because it shows how Romeo believes that because he has seen the beauty of the woman he loves, that all other beauties only remind him of how much more beautiful his love is. Through these metaphors, Shakespeare suggests that Romeo has an idealized notion of beauty as something universal and unique.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• fair (adj.) – beautiful
• chastity (n.) – purity
• siege (n.) – the act or process of surrounding and attacking a fortified place in such a way as to isolate it from help and supplies, for the purpose of lessening the resistance of the defenders and thereby making capture possible
• assailing (v.) – attacking violently
• posterity (n.) – all descendants of one person
• forsworn (v.) – to have renounced or rejected under oath
• passing (adv.) – very
Vocabulary to teach (may include direct word work and/or questions)
• None.

Additional vocabulary to support English Language Learners (to provide directly)
• arrow (n.) – a weapon that is made to be shot from a bow that is usually a stick with a point at one end and feathers at the other end
• merit (v.) – to deserve (something, such as attention or good treatment) by being important or good
• bliss (n.) – complete happiness
• liberty (n.) – the power to do or choose what you want to
• doctrine (n.) – a set of ideas or beliefs that are taught or believed to be true

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, L.9-10.5.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 1.1: lines 203–236	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 15%
4. Reading and Discussion	4. 55%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Copies of the Central Ideas Tracking Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2 and L.9-10.5.a. In this lesson, students read Act 1.1 lines 203–236 (from "I aimed so near when I supposed you loved" to "I'll pay that doctrine, or else die in debt"). Students analyze how Shakespeare uses figurative language to develop a central idea in these lines and participate in an evidence-based discussion before completing a brief writing assignment to close the lesson.

▸ Students look at the agenda.

Activity 2: Homework Accountability   10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Conduct a brief search into the classical figures of Cupid and Dian and write a paragraph explaining who Cupid and Dian are as well as their mythological importance.) Instruct students to Turn-and-Talk in pairs about the homework assignment.

🗨 Student responses may include:

o Cupid is the ancient Roman God of love. He is often depicted as a little boy with wings and a bow and arrow. He is depicted as a boy with wings because love is illogical, like a child. Cupid has two kinds of arrows: gold-tipped arrows that fill people with incredible desire for each other, and dull, lead-tipped arrows that make people feel repulsed by each other. He is important because he is responsible for making people fall in love.

o Dian can also be called "Diane," "Diana," or "Artemis." Dian played many roles as a god in Greek and Roman times. Most notably, a virgin herself, she was worshipped as the goddess of both virginity and childbirth—helping young girls preserve their virginity until marriage, and watching over them during pregnancy.

Activity 3: Masterful Reading   15%

Have students listen to a masterful reading of Act 1.1, lines 203–236 (from "I aimed so near when I supposed you loved" to "I'll pay that doctrine, or else die in debt"). Ask students to focus on Shakespeare's use of figurative language.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Romeo describe the woman he loves?

▸ Students follow along, reading silently.

Activity 4: Reading and Discussion   55%

Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read Act 1.1, lines 203–222 (from "I aimed so near when I supposed you loved" to "Do I live dead that live to tell it now") and answer the below questions before sharing out with the class.

Provide students with the following definitions: *fair* means "beautiful," *chastity* means "purity," *siege* means "the act or process of surrounding and attacking a fortified place in such a way as to isolate it from help and supplies, for the purpose of lessening the resistance of the defenders and thereby making capture possible," *assailing* means "attacking violently," *posterity* means "all descendants of one person," and *forsworn* means "to have renounced or rejected under oath."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *fair, chastity, siege, assailing, posterity,* and *forsworn* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *arrow* means "a weapon that is made to be shot from a bow that is usually a stick with a point at one end and feathers at the other end," *merit* means "to deserve (something, such as attention or good treatment) by being important or good," and *bliss* means "complete happiness."

▸ Students write the definitions of *arrow*, *merit*, and *bliss* on their copies of the text or in a vocabulary journal.

ⓘ Remind students that they should keep track of central ideas in the text using the Central Ideas Tracking Tool.

How does Shakespeare use imagery to describe the woman Romeo loves in lines 206–209?

- 🗨 Student responses may include:

   o Shakespeare uses the imagery of "[c]upid's arrow" (line 207) to describe this woman's unwillingness to fall in love, or to "be hit" (line 206) with one of those arrows.
   o Shakespeare describes the woman as having "Dian's wit," (line 207) or the intelligence of the goddess of hunting and chastity. This means the woman is "well armed" (line 208) against Cupid's arrows, and remains "uncharmed" (line 209) by Cupid and his "weak childish bow" (line 209) because she can, like Dian, evade both love and hunters.

ⓘ Students should be familiar with the figures of Cupid and Dian from the previous night's homework and this lesson's homework accountability.

How do Shakespeare's specific word choices in lines 210–212 develop Romeo's attitude toward the woman he loves?

- 🗨 Student responses may include:

   o Shakespeare uses military terms to describe Romeo's pursuit of Rosaline. Romeo describes the compliments he gives Rosaline as "a siege of loving terms" (line 210) and his gaze as that of "assailing eyes" (line 211). By referring to his advances in these military terms, Romeo places himself as a conquering force, and Rosaline as a city or territory to be conquered, suggesting that he sees her as an object to be won.
   o The word choice "saint-seducing gold" (line 212), or grand gifts, also make the woman he loves sound like someone Romeo can revere as a saint.

How does Romeo's attitude toward the woman he loves develop a central idea in the text?

- 🗨 Student responses may include:

   o Romeo's attitude develops the central idea of the meaning of beauty because it presents beauty as something to be hunted and conquered, as with "Cupid's arrows" (line 206) and a "siege" (line 210) of loving words.
   o Romeo's attitude develops the central idea of the meaning of beauty because it presents beauty as something to be worshipped with "saint-seducing gold" (line 212).

Why does Romeo believe that she "makes huge waste"?

🗨 Romeo believes that Rosaline is being wasteful because she does not return his feelings. Romeo suggests that Rosaline's chastity cuts her beauty "off from all posterity" (line 218), or from the possibility of having children to whom she will pass on her beauty.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read Act 1.1, lines 223–236 (from "Be ruled by me, forget to think of her" to "I'll pay that doctrine, or else die in debt") and answer the following questions before sharing out with the class.

Provide students with the following definition: *passing* means "very."

ⓘ Students may be familiar with this word. Consider asking students to volunteer a definition before providing it to the class.

▸ Students write the definition of *passing* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *liberty* means "the power to do or choose what you want to," and *doctrine* means "a set or ideas of beliefs that are taught or believed to be true."

▸ Students write the definitions of *liberty* and *doctrine* on their copies of the text or in a vocabulary journal.

What advice does Benvolio give Romeo?

🗨 Benvolio suggests that Romeo should "examine other beauties" (line 226) so that he will forget to think of the woman he loves.

How does Shakespeare use figurative language to develop Romeo's ideas about beauty in lines 230–231?

🗨 Shakespeare uses the metaphor of a man "strucken blind" (line 230) who cannot forget the "precious treasure" (line 231) of his lost eyesight, suggesting that Romeo is incapable of forgetting Rosaline's beauty. This metaphor develops Romeo's idea of beauty by showing that Romeo believes that beauty, once seen or experienced, is as essential as eyesight, and unforgettable if lost.

How does Shakespeare use figurative language to further develop Romeo's ideas about beauty in lines 232–234?

🗩 Shakespeare uses the metaphor of a note that Romeo "may read who passed that passing fair" (line 234), meaning that the beauty of other women only serves to show Romeo just how much more beautiful his love interest is. This metaphor develops Romeo's view of beauty by suggesting that he has an idealized, romantic notion of Rosaline's beauty, believing that it is unique, and that no one could possibly consider another woman to be more beautiful than Rosaline.

ⓘ **Differentiation Consideration:** If students struggle, consider asking the following questions.

To what does Romeo compare the beauty of "a mistress passing fair"?

🗩 Romeo compares her beauty to a written "note" (line 233).

To whom does the phrase "who passed that passing fair" refer?

🗩 "Who passed that passing fair" (line 234) refers to the woman he loves. Romeo thinks she is fairer, or more beautiful, than any other woman that he might see.

What role does the "note" in line 233 play?

🗩 The "note" (line 233) is where Romeo may "read," or see, how much more beautiful the woman he loves is by comparison.

Paraphrase lines 233–234.

🗩 A beautiful woman serves only to remind me of how much more beautiful the woman I love is.

How does Romeo's response to Benvolio's advice develop a central idea?

🗩 Student responses may include:

  o Romeo's response develops the central idea of the meaning of beauty by suggesting that beauty is something rare to be sought after, a "precious treasure" as essential as sight (line 231).
  o Romeo's response to Benvolio that he "canst not teach [him] to forget" (line 235) suggests the unique and unforgettable beauty of his love: Romeo claims that it is impossible to forget Rosaline's beauty or be satisfied with the "passing fair" (line 232) once one has seen her, suggesting that he idealizes beauty.

Instruct students to annotate their texts for the central idea, using the code CI. Remind students that annotating helps them to keep track of evidence they use later in lesson assessments and the Performance Assessment, which focus on the development of central ideas.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare use figurative language to develop a central idea in lines 203–236?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

> ▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

> ▸ Students independently answer the prompt using evidence from the text.

> 🗩 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing   5%

Display and distribute the homework. For homework, instruct students to write a paragraph in response to the following prompt:

How do Rilke, Mitchell, and Shakespeare develop the idea of the meaning of beauty in *Letters to a Young Poet, Black Swan Green*, and *Romeo and Juliet*?

Ask students to use this lesson's vocabulary where possible in their written responses. Also, remind students to use the Short Response Rubric and Checklist to guide their written responses.

> ▸ Students follow along.

Homework

Write a paragraph in response to the following prompt:

How do Rilke, Mitchell, and Shakespeare develop the idea of the meaning of beauty in *Letters to a Young Poet, Black Swan Green*, and *Romeo and Juliet*?

Use this lesson's vocabulary where possible in your written responses. Use the Short Response Rubric and Checklist to guide your written responses.

Central Ideas Tracking Tool

Name:		**Class:**		**Date:**	

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	

Act/Scene/ Line #	Central Ideas	Notes and Connections

Model Central Ideas Tracking Tool

Name:		Class:		Date:	

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Act/Scene/ Line #	Central Ideas	Notes and Connections
1.1, lines 210–211	The Meaning of Beauty	When Romeo discusses his love interest's refusal to return his feelings he uses phrases like a "siege of loving terms" (line 210), meaning loving compliments meant to weaken his love's will against falling in love, or "assailing eyes" (line 211), to refer to his gaze, which shows that Romeo believes beauty is a prize to be won.
1.1, line 212	The Meaning of Beauty	When Romeo discusses his love interest's resistance to his gifts he uses the phrase "saint-seducing gold" (line 212). The word choice "saint-seducing gold" (line 212), or grand gifts, make her sound like someone Romeo can revere as a saint.
1.1, lines 230–231	The Meaning of Beauty	The metaphor of a man "strucken blind" (line 230) who cannot forget the "precious treasure" (line 231) of his lost eyesight to describes how Romeo feels incapable of forgetting how beautiful the woman he loves is. This develops Romeo's idea of beauty by showing Romeo believes that beauty, once seen or experienced, is as essential as eyesight, and unforgettable if lost.
1.1, lines 232–234	The Meaning of Beauty	The metaphor of a note where Romeo "may read who passed that passing fair" (line 234), means that the beauty of other women only serves to show Romeo just how much more beautiful his love interest is. This shows how idealized Romeo's idea of beauty is.

9.1.3	Lesson 4

Introduction

In this lesson, students read Act 1.3, lines 64–100 (from "Marry, that 'marry' is the very theme" to "Than your consent gives strength to make it fly"), in which Juliet and her mother discuss Paris's proposal of marriage. Prior to reading, students watch a clip of Baz Luhrmann's *Romeo + Juliet* in which Benvolio persuades Romeo to go with him to the Capulet ball to see Rosaline. Students analyze how Shakespeare develops Juliet's character through her interactions with her mother. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop Juliet's character in Act 1.3, lines 64–100?

For homework, students write a paragraph in response to the following prompt: Compare Romeo and Juliet's attitudes toward love. Students also continue reading their Accountable Independent Reading (AIR) texts through the lens of a focus standard of their choice and prepare for a brief discussion on how they applied their chosen focus standard to their texts.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the

following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Shakespeare develop Juliet's character in Act 1.3, lines 64–100?

High Performance Response(s)

A High Performance Response should:

- Describe Juliet's character (e.g., Juliet is an obedient daughter; Juliet is reserved; Juliet is cautious about love and marriage).

- Analyze how Juliet's interaction with her mother develops her character (e.g., Shakespeare develops Juliet as an obedient daughter. Even though marriage is something Juliet "dreams not of" (line 67), Juliet agrees to "look to like" him (line 98). She also promises that, even if she falls in love with Paris, "no more deep will I endart mine eye / Than your consent gives strength to make it fly," (lines 99–100) meaning that she will behave properly, according to her mother's wishes. At the same time, Juliet comes across as reserved because she hardly speaks at all in comparison to her mother. She also seems cautious: she does not promise to love Paris, and claims not to have thought about love or marriage.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- dispositions (n.) – states of mind regarding something; inclinations

- teat (n.) – a nipple

- maid (n.) – a young unmarried woman

- volume (n.) – book

- lineament (n.) – a feature or detail of a face, body, or figure, considered with respect to its outline or contour

- margent (n.) – margin

- without (prep.) – at, on, or to the outside of

- endart (v.) – to stick with a dart or arrow

- consent (n.) – approval

Vocabulary to teach (may include direct word work and/or questions)

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- o'er (prep.) – over

- 'tis (v.) – it is

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, L.9-10.5.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 1.3: lines 64–100	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Film Clip: *Romeo + Juliet*	3. 10%
4. Masterful Reading	4. 10%
5. Reading and Discussion	5. 50%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the *Romeo + Juliet* Film Summary Tool (refer to 9.1.3 Lesson 2)—students may need additional blank copies
- Baz Luhrmann's *Romeo + Juliet* (0:15:13–0:15:56)
- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**

no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students watch a clip from Baz Luhrmann's *Romeo + Juliet*. Students also read Act 1.3, lines 64–100 (from "Marry, that 'marry' is the very theme" to "Than your consent gives strength to make it fly") and analyze how Shakespeare develops Juliet's character.

▶ Students look at the agenda.

Activity 2: Homework Accountability   10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Write a paragraph in response to the following prompt: How do Rilke, Mitchell and Shakespeare develop the idea of the meaning of beauty in *Letters to a Young Poet, Black Swan Green*, and *Romeo and Juliet*?) Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

🗨 Student responses may include:

o Rilke believes that beauty can be found in the things of "everyday life" (p. 7), like the "objects that you remember" (p. 7) and one's childhood memories, which he calls "that jewel beyond all price" (p. 8).

o Madame de Crommelynck also believes that beauty can be found in the everyday, as she tells Jason that his best poem is "'Hangman,'" because it contains "pieces of truth of [his] speech impediment" (Mitchell, p. 156). She believes this is Jason's best poem because it contains something everyday and truthful: Jason's stammer.

o Romeo, on the other hand, believes that beauty is a prize to be won, and tends to idealize beauty. When Romeo discusses his would-be lover's rejection of him, he uses military language to describe his advances: "the siege of loving terms" (Shakespeare, Act 1.1, line 210) and "th'encounter of assailing eyes" (Act 1.1, line 211). He also uses religious imagery when talking about her refusal, as she is not charmed by "saint-seducing gold" (Act 1.1, line 212).

Activity 3: Film Clip: *Romeo + Juliet*   10%

Instruct students to take out the *Romeo + Juliet* Film Summary Tool. Explain to students that they are going to use this tool to record their observations about an excerpt from Baz Luhrmann's *Romeo + Juliet.* Instruct students to take notes as they view the excerpt, focusing on characters and events.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (0:15:13–0:15:56).

ⓘ This film clip provides context so that students learn the name of the woman who Romeo loves, and that Romeo and Benvolio plan to go to a feast at the Capulet's so that Romeo can see her. However, some details from the film clip differ from details in the text. For example, in the text the invitation to the Capulet feast comes from a serving man bearing a letter. In the film clip, the invitation comes from two newscasters announcing the feast on television.

▸ Students watch the film and take notes on their tool.

🕮 See the Model *Romeo + Juliet* Film Summary Tool for possible student responses.

Post or project the following questions for students to answer in pairs:

Which characters appear in this clip from Baz Luhrmann's *Romeo + Juliet*?

🕮 Romeo, Benvolio, and two newscasters.

ⓘ If students struggle to recall how the characters are related to Romeo and Juliet, direct them to the "List of Roles" at the beginning of the play.

What happens in this portion of the film?

🕮 Student responses should include:

- ○ Romeo and Benvolio play pool and talk about the woman Romeo loves, whose name is Rosaline.
- ○ Romeo and Benvolio hear about a feast that is being held at the Capulet house, and that Rosaline will be there.
- ○ Benvolio suggests to Romeo that they go so that Romeo can compare Rosaline to other women.
- ○ Romeo agrees to go with Benvolio.

Lead a brief whole-class discussion based on student responses.

File: 9.1.3 Lesson 4, v2 **Date:** 8/31/14 **Classroom Use:** Starting 9/2014

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5

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Activity 4: Masterful Reading   10%

Have students listen to a masterful reading of *Romeo and Juliet* Act 1.3, lines 64–100 (from "Marry, that 'marry' is the very theme" to "Than your consent gives strength to make it fly"). Ask students to focus on how Shakespeare develops Juliet in this scene.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

What does the audience learn about Juliet in this excerpt?

▸ Students follow along, reading silently.

Activity 5: Reading and Discussion   50%

Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct students to read *Romeo and Juliet* Act 1.3, lines 64–100 (from "Marry, that 'marry' is the very theme" to "Than your consent gives strength to make it fly") and answer the following questions before sharing out with the class.

ⓘ Remind students that they should keep track of character development in the text using the Character Tracking Tool.

Provide students with the following definitions: *dispositions* means "states of mind regarding something; inclinations," *teat* means "a nipple," *maid* means "a young unmarried woman," *volume* means "book," *lineament* means "a feature or detail of a face, body, or figure, considered with respect to its outline or contour," *margent* means "margin," *without* means "at, on, or to the outside of," *endart* means "to stick with a dart or arrow," and *consent* means "approval."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *dispositions, teat, maid, volume, lineament, margent, without, endart,* and *consent* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *o'er* means "over" and *'tis* means "it is."

▸ *Students write the definition of o'er and 'tis on their copies of the text or in a vocabulary journal.*

What does Capulet's Wife want to discuss with Juliet?

🗩 Capulet's Wife wants to discuss Juliet's "dispositions" (line 66) or thoughts about getting married.

ⓘ **Differentiation Consideration:** If students struggle consider asking the following question.

What is the relationship between Capulet's Wife and Juliet? Cite evidence from the text to support your answer.

🗩 Capulet's Wife is Juliet's mother; she refers to Juliet as "daughter Juliet" (line 65).

How does Juliet's response develop her character?

🗩 Juliet says marriage is an honor she "dream[s] not of," (line 67), meaning she does not think about it. This is a very mild and guarded response, showing that Juliet is not particularly enthusiastic about marriage, and perhaps somewhat reserved.

For what reasons does Juliet's mother want to discuss marriage?

🗩 Student answers should include:

    o Juliet's mother had already given birth to Juliet at the age that Juliet is now a "maid" (line 74).
    o Paris "seeks [Juliet] for his love" (line 75), meaning he wants to marry her.

Why does Juliet's mother want to talk to Juliet about Paris?

🗩 Juliet's mother wants to talk about Paris because Juliet will "behold him" (line 81), or see him, at their feast later that night.

How do the Nurse and Capulet's Wife describe Paris?

🗩 Student responses may include:

    o The Nurse uses a metaphor to refer to Paris's good looks, calling him "a man of wax" (line 77).
    o The Nurse and Capulet's Wife also refer to Paris as a "flower" (lines 78–79). This metaphor suggests that Paris is handsome.
    o Capulet's Wife uses the metaphor of a "volume" (line 82) or book to describe Paris's face in which Juliet will find "delight" written with "beauty's pen" (line 83), meaning Juliet will find him handsome. And what Juliet does not find at first, she will find in the "margent" (line 87)

or margins that are his eyes, meaning what she does not see at first, his personality will show her.

How does Juliet's mother use the metaphor of an "unbound" book to describe the potential relationship between Paris and Juliet?

- 🗨 Juliet's mother further develops the book metaphor with the image of an "unbound" (line 88) book to describe Paris as a bachelor, that "only lacks a cover," (line 89), or a book cover, to finish making him perfect. By marrying Paris, Juliet can become Paris's "cover," (line 89) and complete "[t]his precious book of love" (line 88).

- ⓘ **Differentiation Consideration:** If students struggle, consider asking the following question.

  Who or what does Capulet's Wife suggest should provide the cover to Paris's book?

  - 🗨 Capulet's Wife suggests that Juliet cover Paris's "book of love" (line 88) by marrying him.

How do lines 90–91 develop the relationship between the book and its cover?

- 🗨 The image of the fish shows that a book made beautiful by a cover, or a good man like Paris who is "fair within" (line 91), married to a pretty girl like Juliet, "fair without" (line 91), is as natural as a fish in the sea.

- ⓘ If students struggle, consider directing them to the explanatory notes for lines 90–91.

- ⓘ Consider drawing students' attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

- ⓘ **Differentiation Consideration:** Consider asking the following optional extension question to deepen students' understanding:

  How do lines 88–93 develop Capulet's Wife's ideas about marriage?

  - 🗨 These lines suggest that Juliet's mother believes that the role of a woman in marriage is to be an ornament, to be "fair without" (line 91). Juliet is to be the "cover" (line 89) to Paris's "precious book" (line 88) meaning that she will provide external beauty, while Paris will be the substance of the book or the marriage.

How does Juliet respond to her mother's request "Can you like of Paris's love"?

- 🗨 Student responses may include:
  - o Juliet tells her mother that she will "look to like," (line 98) or try to like Paris.

- o Juliet will "endart" (line 99) her eye, or like Paris, as much as her mother's "consent gives strength" to make her feelings "fly" (line 100), meaning that she will act properly and not do anything that her mother would disapprove of.

How does Juliet's response develop her character?

- 🗨 Student responses may include:

  - o It shows that Juliet is an obedient daughter who will do what her mother wishes, like marrying Paris, even if that is an honor she "dreams not of" (line 67).
  - o It shows that Juliet is not in a rush to get married because she says only that she will "look," (line 98) or try, to love Paris.
  - o It shows that Juliet is reserved as her response does not having a lot of emotion behind it. She only says she will follow her mother's "consent" (line 100).

How does the number of lines Juliet speaks in comparison to her mother develop Juliet's character?

- 🗨 Juliet speaks far less than her mother, which shows how reserved and obedient she is.

Lead a brief whole-class discuss of all student responses.

Activity 6: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare develop Juliet's character in Act 1.3, lines 64–100?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt using evidence from the text.

- 🗨 See the High Performance Response at the beginning of this lesson.

Activity 7: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to write a paragraph in response to the following prompt:

Compare Romeo and Juliet's attitudes toward love.

Ask students to use this lesson's vocabulary where possible in their written responses. Also, remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, students should continue reading their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

▸ Students follow along.

Homework

Write a paragraph in response to the following prompt:

Compare Romeo and Juliet's attitudes toward love.

Use this lesson's vocabulary where possible in your written responses. Use the Short Response Rubric and Checklist to guide your written responses.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: Romeo and Benvolio play pool and talk.		
Characters *(i.e., Which characters appear in the film clip?)*	**Events** *(i.e., What happens in the film clip?)*	**Other observations** *(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)*
Romeo Benvolio Two newscasters	Romeo and Benvolio play pool and talk about the woman who Romeo loves, whose name is Rosaline. Two newscasters on the television announce that there will be a feast at the Capulet house, to which Rosaline will be going. Benvolio and Romeo decide to go to the feast.	The pool hall where Romeo and Benvolio are playing is very run-down. On the chalkboard in the pool hall, Rosaline's name is written with a heart and an arrow through it.

Model Character Tracking Tool

Name:		Class:		Date:	

Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Juliet	Reserved	Juliet speaks far less than her mother in this passage, suggesting that she is quiet and reserved. She seems cautious in her response to Paris's proposal, saying that marriage is "an honour that [she] dream[s] not of" in line 67 and promising only to "look to like" Paris in line 98.
	Obedient	Even though marriage is something Juliet "dreams not of" (line 67), Juliet agrees to try and like him but to behave properly, and do only as her mother "consents" (line 100).

9.1.3	Lesson 5

Introduction

In this lesson, students read Act 1.5, lines 92–109 of Shakespeare's *Romeo and Juliet* (from "If I profane with my unworthiest hand" to "Give me my sin again. / You kiss by th' book") in which Romeo and Juliet meet for the first time, engage in flirtatious dialogue, and eventually kiss. Students analyze Shakespeare's use of figurative language in this portion of text. Prior to reading, students watch a clip from *Romeo + Juliet* directed by Baz Luhrmann. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare use figurative language to develop the characters of Romeo and Juliet?

For homework, students write a paragraph in response to the following prompt: How does Romeo's initial attitude toward Juliet compare to his approach toward Rosaline? Also for homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of a focus standard of their choice and prepare for a brief discussion on how they applied a focus standard to their texts.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
Addressed Standard(s)	
L.9-10.4.b	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text: • How does Shakespeare use figurative language to develop the characters of Romeo and Juliet?
High Performance Response(s)
A High Performance Response should: • Cite specific examples of figurative language (e.g., Shakespeare uses the metaphor of "[s]aints" (line 98) and "pilgrims" (line 94) to describe Romeo and Juliet holding hands. Shakespeare continues these religious metaphors with the metaphor of "sin" (lines 106–108) to describe Romeo and Juliet's kisses.). • Analyze how Shakespeare uses that figurative language to develop the characters of Romeo and Juliet (e.g., Shakespeare's use of figurative language develops Romeo's character by showing how romantic he is and how much he worships Juliet. For example, he refers to her hand as a "holy shrine" (line 93) that he wants to kiss with the "blushing pilgrims" (line 94) of his lips. Shakespeare's figurative language develops Juliet's character by showing how modest and witty she is. She rejects Romeo's attempts to kiss her hand by saying that pilgrims must use their lips "in prayer" (line 101). At the same time, she is open to Romeo's approach, flirting with him by developing his metaphor of pilgrims and saints, and eventually allows him to purge his "sin" on her lips by kissing her (lines 105–106), telling him "You kiss by th' book" (line 109).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• shrine (n.) – any place devoted to some saint, holy person, or deity • pilgrim (n.) – a person who journeys to some sacred place as an act of religious devotion • devotion (n.) – earnest attachment to a cause, person, etc. • palmers (n.) – any religious pilgrims • purged (adj.) – cleansed or purified • trespass (n.) – an offense, sin, or wrong
Vocabulary to teach (may include direct word work and/or questions)
• profane (v.) – treat (a holy place or object) with great disrespect

• mannerly (adj.) – polite

• holy (adj.) – connected to a god or religion
• sin (n.) – an action that is considered to be wrong according to religious or moral law
• prayer (n.) – words spoken to God especially in order to give thanks or ask for something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, L.9-10.5.a, L.9-10.4.b	
• Text: *Romeo and Juliet* by William Shakespeare, Act 1.5: lines 92–109	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Film Clip: *Romeo + Juliet*	3. 15%
4. Masterful Reading	4. 15%
5. Reading and Discussion	5. 40%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the *Romeo + Juliet* Film Summary Tool (refer to 9.1.3 Lesson 2)—students may need additional blank copies

- Baz Luhrmann's *Romeo + Juliet* (0:27:57–0:30:26)

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)

- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies

- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
✑	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.3 and L.9-10.5.a. In this lesson, students read Act 1.5, lines 92–109 of Shakespeare's *Romeo and Juliet* (from "If I profane with my unworthiest hand" to "Give me my sin again. / You kiss by th' book") and analyze how Shakespeare uses figurative language to develop Romeo and Juliet's characters. Prior to reading, students watch a clip from Baz Luhrmann's *Romeo + Juliet*.

▶ Students look at the agenda.

Activity 2: Homework Accountability   10%

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR texts.

▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Write a paragraph in response to the following prompt: Compare Romeo and Juliet's attitudes toward love.) Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

✑ Romeo's attitude toward love is that it is as essential and as irreplaceable as the "precious treasure" (Act 1.1, line 231) of eyesight. Romeo's feelings about love are very intense, and he compares himself to a "sick man in sadness" who "makes his will" (Act 1.1, line 200). Juliet, on the other hand, does not seem concerned with love. Marriage is something she "dream[s] not

of" (Act 1.3, line 67), and as her mother tries to arrange a marriage between Juliet and Paris, Juliet says that she will "look to like" (Act 1.3, line 98) Paris but does not commit to loving him.

Activity 3: Film Clip: *Romeo + Juliet*   15%

Instruct students to take out the *Romeo + Juliet* Film Summary Tool. Explain to students that they are going to use this tool to record their observations about an excerpt from Baz Luhrmann's *Romeo + Juliet.* Instruct students to take notes as they view the excerpt, focusing especially on characters and events.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (0:27:57–0:30:26).

> ▶ Students watch the film and take notes on their tool.

> 💬 See the Model *Romeo + Juliet* Film Summary Tool for possible student responses.

Post or project the following questions for students to answer in pairs.

Which characters appear in this excerpt from Baz Luhrmann's *Romeo + Juliet*?

> 💬 Student responses should include:

> > o   In the first scene, Tybalt (Juliet's cousin) and Capulet appear.
> > o   In the second scene, Romeo, Juliet, Paris, and Capulet's Wife appear.

> ⓘ **Differentiation Consideration:** If students struggle to recall how the characters are related to Romeo and Juliet, direct them to the "List of Roles" at the beginning of the play.

What happens in this portion of the film?

> 💬 Student responses should include:

> > o   Tybalt is upset that Romeo is at the party and wants to attack him, but Capulet stops him and is angry with Tybalt for trying to disrupt the party.
> > o   Romeo watches Juliet and Paris dance and then pulls her away from him once the dance is over.

Lead a brief whole-class discussion of student responses.

Activity 4: Masterful Reading   15%

Have students listen to a masterful reading of Act 1.5, lines 92–109 (from "If I profane with my unworthiest hand" to "Give me my sin again. / You kiss by th' book"). Ask students to listen for how Shakespeare develops Romeo and Juliet in this scene.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do Romeo and Juliet behave toward each other?

▸ Students follow along, reading silently.

Activity 5: Reading and Discussion   40%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read Act 1.5, lines 92–109 of Shakespeare's *Romeo and Juliet* (from "If I profane with my unworthiest hand" to "Give me my sin again. / You kiss by th' book") and answer the following questions before sharing out with the class.

ⓘ Remind students to continue annotating throughout the discussion and to use the Character Tracking Tool to record character development.

Provide students with the following definitions: *shrine* means "any place devoted to some saint, holy person, or deity," *pilgrim* means "a person who journeys to some sacred place as an act of religious devotion," *devotion* means "earnest attachment to a cause, person, etc.," *palmers* means "any religious pilgrims," *purged* means "cleansed or purified," and *trespass* means "an offense, sin, or wrong."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *shrine, pilgrim, devotion, palmers*, *purged*, and *trespass* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *holy* means "connected to a god or religion," *sin* means "an action that is considered to be wrong according to religious or moral law," and *prayer* means "words spoken to God especially in order to give thanks or ask for something."

▸ Students write the definitions of *holy, sin,* and *prayer* on their copies of the text or in a vocabulary journal.

To what is Romeo referring in the phrase "holy shrine"?

🗩 Romeo is referring to Juliet's hand.

ⓘ If students struggle, consider directing them to the explanatory notes.

How does Romeo "profane" Juliet's hand? What might *profane* mean in this context?

💬 Student responses may include:

- o Romeo says that he "profane[s]" Juliet's hand with his "unworthiest hand" (line 92), suggesting that he takes, or tries to hold, her hand even though he does not deserve to do so.
- o Romeo refers to his "unworthiest hand," suggesting that he does not have the right to take Juliet's hand, and that to do so is disrespectful (line 92). *Profane* may therefore mean "treat disrespectfully."

ⓘ Confirm that *profane* means "treat (a holy place or object) with great disrespect."

For what reasons does Romeo claim that he has "profane[d]" Juliet's hand?

💬 Romeo claims that he has taken Juliet's hand so that he may kiss it: he wants to "smooth that rough touch" of his hand "with a tender kiss" (line 95).

How does Shakespeare use figurative language to describe Romeo's feelings for Juliet?

💬 Shakespeare uses figurative language to describe how Romeo has fallen in love with Juliet. By using metaphors to refer to Romeo's lips as "two blushing pilgrims" (line 94) that worship the "holy shrine" (line 93) of Juliet's hand by kissing it, Shakespeare shows Romeo's deep feelings for Juliet, and how much Romeo worships her.

ⓘ **Differentiation Consideration:** If students struggle, consider asking the following questions:

What images does Shakespeare use to describe Juliet's hand and Romeo's lips?

💬 Shakespeare describes Juliet's hand as a "holy shrine" (line 92) and Romeo's lips as "blushing pilgrims" (line 94).

What do these images suggest about how Romeo sees his relationship to Juliet?

💬 These images suggest that Romeo sees his relationship to Juliet as that of a pilgrim, or someone religiously devoted, to a saint. She is holy and something to be worshipped.

ⓘ Consider drawing students' attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

What word parts help you to make meaning of the word *mannerly*?

💬 *Mannerly* has *manner* in it, as in *manners*, so *mannerly* must mean "polite."

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.b through the process of using word parts to make meaning of unknown words.

What does Juliet mean by "mannerly devotion"?

💬 Juliet means that Romeo's devotion is polite, or proper.

How does Juliet refine the metaphors in lines 96–99?

💬 Juliet refines Romeo's metaphors from earlier in the play by calling Romeo a "[g]ood pilgrim" (line 96). She plays on Romeo's religious metaphors by pointing out that "saints have hands that pilgrims' hands do touch" (line 98), to suggest that she is happy for their hands to touch. She says this is how "palmers" (line 99), or pilgrims, kiss.

ⓘ **Differentiation Consideration:** If students struggle, consider asking the following questions.

Paraphrase line 96.

💬 Good pilgrim, you are too unkind to your hand.

Why does Romeo "wrong [his] hand," according to Juliet in lines 98–99?

💬 According to Juliet, Romeo "wrong[s] [his] hand" (line 96) by calling it unworthy. Saints also have hands, and pilgrims often touch these hands: "saints have hands that pilgrims' hands do touch" (line 98). She suggests that Romeo is wrong to think that his hand "profane[s]" hers, because he has not done anything out of the ordinary for a "[g]ood pilgrim" (line 96).

How does Shakespeare develop Juliet through her response to Romeo?

💬 Student responses may include:

○ Shakespeare develops Juliet through her response by showing her openness to affection, as she is willing to hold hands with Romeo in a "holy palmers' kiss" (line 99).
○ Shakespeare develops Juliet through her response by showing that she is smart and witty. She extends Romeo's religious metaphors by pointing out that saints, too, have hands, which pilgrims touch: "For saints have hands that pilgrims' hands do touch" (line 98).

What does Romeo ask of Juliet in line 100?

💬 Romeo asks Juliet if saints and "holy palmers" (line 100) also have lips, implying that Juliet and he should also be able to kiss on the lips.

ⓘ **Differentiation Consideration:** If students struggle, consider asking the following question.

If "holy palmers" hold hands, as Juliet says, then what does Romeo imply through his reference to lips?

💬 Romeo implies that if "saints and holy palmers" (line 100) have lips, then they must be lip to lip, or kissing, since holy palmers are "palm to palm" (line 99).

How does Juliet's response to Romeo further develop her character?

💬 Juliet's response further develops her character by showing that Juliet is witty and reserved. By saying that saints and pilgrims do have lips, but they must use them "in prayer" (line 101), she plays on Romeo's metaphor, but does not give in to kissing him. She is flirting with him through her refusal.

How does Shakespeare use figurative language to develop the relationship between Romeo and Juliet in lines 106–109?

💬 Shakespeare uses the metaphor of "sin" (lines 106–108) to describe their kissing. This metaphor develops their relationship as playful, as Romeo claims his sins are "purged" (line 106), or cleansed, by Juliet's lips. Juliet responds that if her lips have indeed "purged" Romeo's, then her lips now have his sin. Romeo asks for "[his] sin again" (line 108), so that he may kiss her again. The continuation of the religious metaphors also suggests the depth of their feelings, showing that they regard each other as holy.

ⓘ **Differentiation Consideration:** If students struggle, consider asking the following question.

What do the stage directions suggest Romeo and Juliet mean by "sin"?

💬 Since Romeo kisses Juliet after he says "[g]ive me my sin again" (line 109), then "sin" must mean kissing.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare use figurative language to develop the characters of Romeo and Juliet?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▸ Students independently answer the prompt using evidence from the text.

🗨 See the High Performance Response at the beginning of this lesson.

Activity 7: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to write a paragraph in response to the following prompt:

How does Romeo's initial attitude toward Juliet compare to his approach toward Rosaline?

Ask students to use this lesson's vocabulary where possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

▸ Students follow along.

Homework

Write a paragraph in response to the following prompt:

How does Romeo's initial attitude toward Juliet compare to his approach toward Rosaline?

Use this lesson's vocabulary where possible in your written response. Use the Short Response Rubric and Checklist to guide your written response.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: Romeo and Juliet meet at the Capulet feast.

Characters *(i.e., Which characters appear in the film clip?)*	Events *(i.e., What happens in the film clip?)*	Other observations *(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)*
Tybalt Capulet Romeo Juliet Paris Capulet's Wife	Tybalt is upset that Romeo is at the party, but Capulet does not want Tybalt to fight Romeo and ruin the party. He is upset with Tybalt. Romeo watches Juliet dance with Paris, and when they are done he pulls Juliet away from Paris.	They are all wearing costumes, because it is a costume party. Romeo is dressed as a knight in shining armor, and Juliet is dressed as an angel.

Model Character Tracking Tool

Name:		Class:		Date:	

Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Juliet	Open to affection	She is willing to hold hands with Romeo in a "holy palmers' kiss" (line 99). She also kisses Romeo by the end of this passage (lines 105–106).
	Witty	She plays with Romeo's religious metaphors by pointing out that "saints have hands that pilgrims' hands do touch" (line 98). She plays off Romeo's metaphor again when she agrees that saints and holy palmers have lips, but must use them "in prayer" (line 101) instead of kissing.
	Reserved	Juliet initially rebuffs Romeo's attempts to kiss her on the lips when she says that even if saints and holy palmers have lips, they are not to be used for kissing, but must be used "in prayer" (line 101).
	In love	She and Romeo kiss by the end of this passage.
Romeo	Adoring and respectful	Romeo worships Juliet as he calls her hand a "holy shrine" (line 93) he wants to kiss with the "blushing pilgrims" (line 94) of his lips. He also says that he "profane[s]," (line 92) or does wrong to, her hand just by touching it with his.
	In love	Throughout this passage, Romeo keeps trying to kiss Juliet. First, on the "holy shrine" (line 93) of her hand, then on her lips. He and Juliet kiss by the end of the scene.

File: 9.1.3 Lesson 5, v2 **Date:** 8/31/14 **Classroom Use:** Starting 9/2014

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12

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9.1.3	Lesson 6

Introduction

In this lesson, students read *Romeo and Juliet* by William Shakespeare, Act 2.2, lines 1–61 (from "He jests at scars that never felt a wound" to "Neither, fair maid, if either thee dislike"). Romeo expresses his love for Juliet, whom he has just met at the Capulets' ball. Juliet comes out on her balcony, not knowing that Romeo is below her, and expresses her love for Romeo. Students explore the effect of Shakespeare's structural choices in these lines, as well as considering how he develops the central idea of individual identity versus group identification. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the effect of Shakespeare's structural choices in this scene.

For homework, students respond to the following prompt: What is the significance of the following quote from Act 2.2, lines 43–44: "That which we call a rose / By any other word would smell as sweet"? Also for homework, students continue to read their Accountable Independent Reading (AIR) texts through a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text: • Analyze the effect of Shakespeare's structural choices in this scene.
High Performance Response(s)
A High Performance Response should: • Identify a structural choice (e.g., Shakespeare shows Romeo onstage before Juliet knows that he is there; he places Juliet "aloft" (lines 9–10) so that she is physically above Romeo).   • Explain the effect of structural choices on this scene (e.g., Shakespeare chooses to show Romeo onstage before Juliet discovers him. In doing so, Shakespeare creates tension because the audience knows that Romeo can hear Juliet, even though Juliet does not know this. The audience wonders what will happen if and when Juliet discovers Romeo's presence. At the same time, this choice allows Shakespeare to give both Romeo and the audience access to Juliet's inner thoughts, as Juliet admits to herself that she is in love with Romeo, wishing that he would "be but sworn my love" (line 35), and referring to his "dear perfection" (line 46). In this way, then, Shakespeare uses a structural choice to advance the plot because Romeo and the audience both learn that she is in love with Romeo.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• aloft (adv.) – high above   • discourses (v.) – talks   • wherefore (adv.) – why   • baptized (v.) – given a name through a ceremony that officially makes someone a member of the Christian Church
Vocabulary to teach (may include direct word work and/or questions)
• vestal livery (n.) – pale and virginal appearance
Additional vocabulary to support English Language Learners (to provide directly)
• rose (n.) – a flower with a sweet smell

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.5, L.9-10.4.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 2.2: lines 1–61	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 65%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the Central Ideas Tracking Tool (refer to 9.1.3 Lesson 3)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
🗩	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.5. In this lesson, students first listen to a masterful reading of the excerpt Act 2.2, lines 1–61 (from "He jests at scars that never felt a wound" to "Neither, fair maid, if either thee dislike") and then briefly discuss types of structural choices. Students engage in an evidence-based discussion about Shakespeare's structural choices and the development of central ideas before responding to a Quick Write prompt.

▸ Students look at the agenda.

Activity 2: Homework Accountability   10%

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

▸ Students (or student pairs) discuss and share how they applied a focus standard to their AIR text from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (How does Romeo's initial attitude toward Juliet compare to his approach toward Rosaline?) Instruct students to Turn-and-Talk in pairs about their responses to the homework assignment.

🗨 Student responses may include:

o Romeo uses rich imagery in both approaches, suggesting that he is romantic and poetic.
o Romeo uses hunting and military imagery when discussing Rosaline, saying, "She'll not be hit / With Cupid's arrow" (Act 1.1, lines 206–207) and says she is "well armed / From love's weak childish bow" (Act 1.1, lines 208–209). He seems to consider Rosaline as an object to be hunted or captured.
o Romeo uses religious imagery when addressing Juliet, using phrases such as "holy shrine" (Act 1.5, line 93), "blushing pilgrims" (Act 1.5, line 94), and "saints" (Act 1.5, line 100). He seems to consider Juliet as someone holy and better than himself.

Lead a brief whole-class discussion of student responses.

File: 9.1.3 Lesson 6, **v2 Date:** 8/31/14 **Classroom Use:** Starting 9/2014
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4

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Activity 3: Masterful Reading   5%

Have students listen to a masterful reading of Act 2.2, lines 1–61 (from "He jests at scars that never felt a wound" to "Neither, fair maid, if either thee dislike"). Ask students to note how Romeo and Juliet express their feelings for each other in this scene.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

When and how does Juliet discover Romeo's presence in this scene?

▸ Students follow along, reading silently.

Activity 4: Reading and Discussion   65%

Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Explain to students that in relation to drama, *structure* means the way in which the author of a play orders events and places characters in relation to one another.

What choices or decisions might an author make about structure in a play?

🗨 Student responses may include:

- o An author might make decisions about who is onstage.
- o An author might choose to have an action or event take place onstage or offstage.
- o An author might decide to have characters enter and exit during scenes.
- o An author might decide to have a character speak alone onstage or talk to another character.
- o An author might use voices or sound effects offstage.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 1–32 (from "He jests at scars that never felt a wound" to "And sails upon the bosom of the air") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *aloft* means "high above" and *discourses* means "talks"

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *aloft* and *discourses* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the phrase *vestal livery*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

To whom is Romeo speaking in lines 1–9? Cite evidence from the text to support your response.

🗩 Student responses should include:

- o Romeo is speaking to himself; he is alone.
- o The stage directions just before Romeo's lines say that Benvolio and Mercutio leave, "*Exeunt* [*Benvolio and Mercutio*]" (Act 2.1, line 43 s.d.) and that Romeo steps out alone "ROMEO [*Comes forward.*]" (Act 2.2, line 0 s.d.) The stage directions do not mention anyone else.

What is Romeo doing as he speaks these lines? Cite evidence from the text to support your response.

🗩 Romeo is looking at Juliet through a window in her house. He wonders, "[W]hat light through yonder window breaks?" (line 2), showing that he is looking at something through a window.

Where is Juliet and what is she doing?

🗩 Student responses may include:

- o The stage direction states that Juliet is "aloft," so she is onstage, somewhere above Romeo.
- o Romeo's observation, "[s]he speaks, yet she says nothing" (line 12) indicates that Juliet is silently thinking about something.

Explain the significance of Romeo's remark that "[Juliet's] eye discourses … / 'tis not to me she speaks" (lines 13–14)

🗩 When Romeo remarks that "'tis not to me [Juliet] speaks," he shows that Juliet does not know that Romeo is there.

How are figurative language and structural choices related in lines 25–32?

🗩 Student responses should include:

- o Romeo describes Juliet as a "bright angel" (line 26) and "being o'er [his] head" (line 27), showing that Romeo thinks of Juliet as something wonderful and emphasizing that Juliet is "aloft"(lines 9–10) while Romeo is on the ground below.
- o Romeo consistently refers to Juliet as being above him: he compares Juliet to a "winged messenger of heaven" (line 28) and refers to "the white-upturned wondering eyes" of "mortals" such as Romeo who look at her (lines 29–30). Shakespeare's choice to place Juliet above Romeo physically onstage underlines Romeo's belief that she is someone better than simple "mortals" like him (line 30).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 33–49 (from "O Romeo, Romeo, wherefore art though Romeo" to "which is no part of thee, / Take all myself") and answer the following questions before sharing out with the class.

Provide students with the following definition: *wherefore* means "why."

ⓘ Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the class.

▸ Students write the definition of *wherefore* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definition: *rose* means "a flower with a sweet smell."

▸ Students write the definition of *rose* on their copies of the text or in a vocabulary journal.

To whom is Juliet speaking in these lines? Cite evidence from the text to support your response.

🗨 Student responses should include:

- o She is speaking to herself; she does not know that Romeo is below her balcony.
- o Romeo asks, "Shall I hear more, or shall I speak at this?" (line 37) showing that he is listening to Juliet's private thoughts and is trying to decide whether or not to let Juliet know that he is present.

Explain to students that when a character in a play is speaking to him- or herself at length, it is called a *soliloquy*.

What effect does Shakespeare create through Romeo's question in line 37 ("Shall I hear more, or shall I speak at this?")?

🗨 Student responses may include:

- o Shakespeare creates tension by allowing the audience to know that Romeo can hear Juliet while Juliet does not know this; the audience wonders what Juliet will unknowingly reveal.
- o The audience also might wonder what will happen when and if Juliet discovers Romeo's presence.

ⓘ **Differentiation Consideration:** Consider posing the following scaffolding question.

What does the audience know that Juliet does not know?

🗨 The audience knows Romeo hears Juliet but she is unaware of his presence.

How does Juliet develop a central idea in lines 33–36?

🗨 Juliet wishes that Romeo could "[d]eny [his] father, and refuse [his] name" (line 34) or that she could "no longer be a Capulet" (line 36), reminding the audience that as members of two feuding families, Romeo and Juliet will face a conflict. This develops the central idea of individual identity versus group identification. As individuals, Romeo and Juliet love each other; as members of feuding families, they know their love will be difficult.

How does Juliet further develop this idea in lines 38–49?

🗨 Student responses should include:

- o Juliet says that it is only Romeo's name, not Romeo himself, that is her enemy, suggesting that Romeo, though a member of a family group (the Montagues), also has an identity as an individual that is separate from his group identification.
- o Juliet suggests that Romeo should "be some other name" (line 42): in other words, she wishes that he were not a Montague, so that there would be no obstacles to their love.
- o Juliet says that Romeo's name "is no part of [him]" (line 47) so he should give up the name Montague in exchange for her love, suggesting that she believes that Romeo's relationship with her is more important than his identification with his family.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 49–61 (from "I take thee at thy word" to "Neither, fair maid, if either thee dislike") and answer the following question before sharing out with the class.

Provide students with the following definition: *baptized* means "given a name through a ceremony that officially makes someone a member of the Christian Church."

ⓘ Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the class.

▸ Students write the definition of *baptized* on their copies of the text or in a vocabulary journal.

How does Romeo develop a central idea in these lines?

💬 Student responses should include:

- o Romeo develops the central idea of individual identity versus group identification by choosing his identity as an individual (and recognizing Juliet as an individual) rather than his identification as a member of the Montague family or Juliet's identification as a member of the Capulet family.
- o Romeo says he will reject his name ("be new baptized" (line 50)) if only Juliet will call him love, revealing that he values Juliet's love more than his identification as a member of the Montague family.
- o Romeo says that he would reject his Montague identity, saying his name is "hateful" to him "[b]ecause it is an enemy to [Juliet]" (lines 55–56).
- o Romeo says that he will be neither Romeo nor a Montague if Juliet dislikes either (line 61), suggesting that Romeo is not defined by his family identification.

ⓘ Remind students that they should keep track of central ideas in the text using the Central Ideas Tracking Tool.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

Analyze the effect of Shakespeare's structural choices in this scene.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▸ Students independently answer the prompt using evidence from the text.

💬 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to write a paragraph in response to:

What is the significance of the following quote from Act 2.2, lines 43–44: "That which we call a rose / By any other word would smell as sweet"?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, students should continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

▸ Students follow along.

Homework

Write a paragraph in response to the following prompt:

What is the significance of the following quote from Act 2.2, lines 43–44: "That which we call a rose / By any other word would smell as sweet"?

Use this lesson's vocabulary wherever possible in your written response. Use the Short Response Rubric and Checklist to guide your written response.

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Act/Scene/ Line #	Central Ideas	Notes and Connections
Act 2.2, lines 34–36	Individual identity versus group identification	Juliet wishes that Romeo could "[d]eny [his] father, and refuse [his] name" (line 34) or that she could "no longer be a Capulet" (line 36), showing that she understands that loving Romeo creates a conflict between her individual feelings for him and her identification with her family.
Act 2.2, lines 38–49	Individual identity versus group identification	Juliet says that it is only Romeo's name, not Romeo himself, that is her enemy, suggesting that she sees Romeo as an individual, rather than as someone identified with a family group. Juliet says that Romeo's name "is no part of [him]" (line 47) so he should give up the name Montague in exchange for her love, suggesting that she believes that Romeo's relationship with her is more important than his identification with his family.
Act 2.2, lines 49–61	Individual identity versus group identification	Romeo develops the central idea of individual identity versus group identification through his willingness to "be new baptized" (line 50) if only Juliet will call him love. He also claims that his name is "hateful" to him "[b]ecause it is an enemy to [Juliet]" (lines 55–56). Romeo says that he would reject his Montague identity, saying his name is "hateful" to him "[b]ecause it is an enemy to [Juliet]" (lines 55–56) and that he will be neither Romeo nor a Montague if Juliet dislikes either (line 61). This shows that, just as Juliet believes that her relationship with Romeo is more important than family identification, so Romeo values Juliet's love more than his identification as a member of the Montague family. Romeo, like Juliet, is defined by his individual feelings rather than by his family identification.

9.1.3	Lesson 7

Introduction

In this lesson, students continue their reading and analysis of *Romeo and Juliet* by William Shakespeare, Act 2.2, lines 62–141 (from "How cam'st thou hither, tell me, and wherefore" to "this is but a dream, / Too flattering-sweet to be substantial"). In these lines, Romeo and Juliet declare their love for each other, despite Juliet's protests that "[i]t is too rash, too unadvised, too sudden" (line 118). Students analyze how Shakespeare uses the dialogue between Romeo and Juliet to develop a central idea. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop a central idea in this scene?

For homework, students review and expand their notes and annotations in preparation for the Mid-Unit Assessment. Students reread lines 62–141 to complete the Character Tracking Tool.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.   • How does Shakespeare develop a central idea in this scene?

High Performance Response(s)
A High Performance Response should: • Identify a central idea in the scene (e.g., individual identity versus group identification). • Provide text evidence to demonstrate how Shakespeare develops the central idea in these lines (e.g., Romeo and Juliet understand the risk that is involved in falling in love with a member of the other family. This is clear when Juliet tells Romeo that he will be killed "[i]f any of [her] kinsmen find [him] there" (line 65) and that "they will murder [him]" (line 70); Romeo acknowledges the danger but says that he would rather "let them find [him there]" than do without Juliet's love (lines 76–78), showing that his relationship with Juliet is more important to him than his identification with the Montagues. Romeo and Juliet use the word *swear* five times in lines 109–116, indicating that they are forming a bond as individuals, which means more to them than their identification with their families.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• fain (adv.) – gladly • compliment (n.) – formal expression of politeness • light (adj.) – of little importance • vow (v.) – make a promise, as to God or a saint • swear (v.) – promise very strongly and sincerely • idolatry (n.) – worship of a picture or object as a god
Vocabulary to teach (may include direct word work and/or questions)
• peril (n.) – danger
Additional vocabulary to support English Language Learners (to provide directly)
• None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, L.9-10.4.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 2.2: lines 62–141	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Jigsaw Activity	4. 60%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the Central Ideas Tracking Tool (refer to 9.1.3 Lesson 3)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students continue reading Act 2.2, focusing on lines 62–141, (from "How cam'st thou hither, tell me, and wherefore" to "this is but a dream, / Too flattering-sweet to be substantial"). Students engage in an evidence-based discussion, focusing on how Shakespeare develops a central idea in these lines. Students demonstrate their learning by responding to a Quick Write prompt.

▸ Students look at the agenda.

Activity 2: Homework Accountability   10%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

▸ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (What is the significance of the following quote from Act 2.2, lines 43–44: "That which we call a rose / By any other word would smell as sweet"?) Instruct students to Turn-and-Talk in pairs about their responses to the homework.

🗨 Student responses may include:

- o Juliet speaks these lines on her balcony. She thinks she is alone and talks about her feelings for Romeo, not knowing that he is below her balcony, listening.
- o In these lines, Juliet thinks about the relationship between things (and people) and their names. She claims that names are not that important and uses the example of a rose to explain that no matter what you call the flower, its pleasant smell will not change.
- o The quote develops the central idea of the conflict between individual and group identification by depicting two individuals' love for each other and the difficulties they experience because they are members of feuding families.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading   10%

Have students listen to a masterful reading of Act 2.2, lines 62–141 (from "How cam'st thou hither, tell me, and wherefore" to "this is but a dream, / Too flattering-sweet to be substantial"). Ask students to focus on how Shakespeare develops a central idea in this excerpt.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does the relationship between Romeo and Juliet change in this scene?

▸ Students follow along, reading silently.

Activity 4: Reading and Discussion   60%

Instruct students to form groups. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read lines 62–106 (from "How cam'st thou hither, tell me, and wherefore" to "Which the dark night hath so discovered") and answer the following questions before sharing out with the class.

ⓘ Remind students that they should keep track of central ideas in the text using the Central Ideas Tracking Tool.

Provide students with the following definitions: *fain* means "gladly," *compliment* means "formal expression of politeness," and *light* means "of little importance."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *fain*, *compliment*, and *light* on their copies of the text or in a vocabulary journal.

Why is the orchard "death" according to Juliet (line 64)?

🗨 Juliet describes the orchard as "death" (line 64) because Romeo, as a Montague, is in danger by seeking out Juliet, a Capulet.

What does Romeo mean by "stony limits cannot hold love out" (line 67)?

🗨 Student responses may include:

- o Romeo means that he climbed the orchard walls
- o Romeo means that the "stony limits" (line 67) of the family feud cannot keep him from loving Juliet, because "love's light wings" will overcome those limits (line 69).

ⓘ **Differentiation Consideration:** Consider asking the following scaffolding question:

What concern does Juliet express in line 70?

🗨 Juliet is worried that Romeo will be murdered by her relatives: "they will murder thee" (line 70).

How does Romeo's statement, "Alack, there lies more peril in thine eye / Than twenty of their swords" develop a central idea (lines 71–72)?

🗨 Romeo is saying that the danger of not being loved by Juliet is greater than the danger of facing the swords of Juliet's family. This statement develops the central idea of individual identity versus group identification by showing that Romeo is more concerned with his relationship with Juliet than he is with family loyalty, or his own safety, which would be at risk because of his relationship with her family.

ⓘ **Differentiation Consideration:** If students struggle with this question, consider posing the following scaffolding questions:

**How does the comparison between the "peril" in Juliet's eye and the "peril" in "twenty [Capulets']"
swords" help establish the meaning of *peril*?**

🗨 Twenty swords would be very dangerous, so *peril* must mean "danger," and Romeo feels there is some danger in Juliet's eye.

ⓘ Confirm that *peril* means "danger."

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.a through the process of using context to make meaning of unknown words.

What does Juliet say Romeo would see if it were not night? Why would Romeo see this?

🗨 Juliet says Romeo would see that a "maiden blush bepaint[s]" her cheek (line 86), meaning that he would see her blushing because she is embarrassed that he heard her private thoughts about him.

ⓘ **Differentiation Consideration:** Consider asking the following scaffolding question:

What has Romeo heard that causes Juliet to blush?

🗨 Romeo has heard Juliet say that she loves him.

ⓘ **Differentiation Consideration:** If students struggle to answer this question, instruct students to review their notes and annotations from 9.1.3 Lesson 6.

What is the impact of Juliet's repetition of the word *fain* on the meaning of lines 88–89, "Fain would I dwell on form, fain, fain deny / What I have spoke"? Why does Juliet say this?

- 🗨 Student responses may include:

  - ○ The repetition of the word *fain* emphasizes how much Juliet wishes that she could take back what she said.
  - ○ Juliet says that she would prefer to "deny" her words because she did not intend to declare her feelings for Romeo and would have preferred to "dwell on form," or be more cautious (line 88).

What is the impact of Juliet's words "farewell, compliment" on the tone of her conversation with Romeo in the following lines?

- 🗨 When Juliet says "farewell, compliment" (line 89), she means that she will speak to Romeo honestly, without worrying about what is considered polite. The rest of the conversation is a very direct conversation with Romeo about their feelings for each other.

What does Juliet ask in lines 90–97?

- 🗨 Juliet asks Romeo to tell her if he loves her and to "pronounce it faithfully" (line 94); in other words, she asks him to tell her honestly whether he loves her.

Why does Juliet say to Romeo, "Therefore pardon me" (line 104)?

- 🗨 Student responses may include:

  - ○ Juliet is unsure of Romeo's feelings toward her, and she is cautious of appearing to be "too quickly won" (line 95), that is to say, too quick to declare her love.
  - ○ Juliet worries that Romeo might think her admission of love is an example of "light love" (line 105), or love that is shallow and untrue. Juliet promises him, "I'll prove more true / Than those that have more cunning" (lines 100–101).
  - ○ Juliet fears that she "should have been more strange" or more reserved in what she said (line 102).

Lead a brief whole-class discussion of student responses.

File: 9.1.3 Lesson 7, v2 **Date:** 8/31/2014 **Classroom Use:** Starting 9/2014

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7

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Instruct student groups to read lines 107–141 (from "Lady, by yonder blessed moon I vow" to "all this is but a dream, / Too flattering-sweet to be substantial") and answer the following questions before sharing out with the class:

Provide students with the following definitions: *vow* means "make a promise, as to God or a saint," *swear* means "promise very strongly and sincerely," and *idolatry* means "worship of a picture or object as a god."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

Students write the definitions of *vow*, *swear*, and *idolatry* on their copies of the text or in a vocabulary journal.

In line 107, how does Romeo begin to respond to Juliet's declaration of "true-love passion"?

🗨 Romeo says he will "vow" by "yonder blessed moon," or swear his love upon the moon.

Why does Juliet tell Romeo, "O swear not by the moon" (line 109)?

🗨 Juliet says the moon is "inconstant" and she is afraid that if Romeo swears by the "inconstant moon" (line 109), his love will also be unreliable, or "variable" (line 111).

What is the impact of the repetition of the word *swear* in lines 109–116? How does this repetition develop a central idea?

🗨 Student responses should include:

o Romeo and Juliet use the word *swear* five times in these seven lines, emphasizing the seriousness with which they are promising their love to each other.
o As Romeo and Juliet promise their loyalty and love to each other, and in doing so, show that they value their relationship as individuals more than their identification with their families, this repetition develops the central idea of individual identity versus group identification.

What do lines 107–120 suggest about Romeo and Juliet's feelings about their relationship?

🗨 Student responses may include:

o Romeo is eager to promise his love, swearing "by yonder blessed moon" (line 107).
o Juliet is in love with Romeo, whom she calls "the god of my idolatry" (line 114), but she is more cautious than he and fears that promises exchanged too quickly will not be kept, warning that the moon is "inconstant" (line 109), and fearing that their declarations of love are "too rash, too unadvised, too sudden" (line 120).

What is "satisfaction," according to Romeo?

> 🗨 Satisfaction is to have "Th' exchange of thy love's faithful vow for mine" (line 127), meaning that he will be happy if Juliet promises to love him as he loves her.

Of what is Romeo "afeared" in lines 139–141?

> 🗨 He is "afeared" (line 139) that he is dreaming, since it is night, and that his conversation with Juliet is just a dream.

What is the impact of the title, "The Tragedy of Romeo and Juliet," on the meaning of Romeo's words in lines 140–141?

> 🗨 The title includes the word *tragedy*, so it seems likely that Romeo has good reason to be afraid that the events are "too flattering-sweet to be substantial" (line 141) and that their love will not have a happy outcome.

ⓘ **Differentiation Consideration:** Consider posing the following scaffolding question:

Paraphrase Romeo's words in lines 139–141.

> 🗨 "I am afraid, because it is night, that this is just a dream: it is too good to be true."

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare develop a central idea in this scene?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

> ▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

> ▸ Students independently answer the prompt using evidence from the text.

> 🗨 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to complete the Character Tracking Tool based on Act 2.2, lines 62–141.

Also for homework, instruct students to review and expand their notes and annotations in preparation for the Mid-Unit Assessment.

Homework

Complete the Character Tracking Tool based on Act 2.2, lines 62–141.

Review and expand your notes and annotations in preparation for the Mid-Unit Assessment.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Act/Scene/ Line #	Central Ideas	Notes and Connections
2.2, lines 63–65	Individual identity versus group Identification	Romeo and Juliet, members of feuding families, fall in love with each other, recognizing their value as individuals rather than as family members. Juliet says her garden is "death" (line 64) for Romeo, emphasizing the importance of family identification for both Romeo and Juliet.
2.2, lines 71–73	Individual identity versus group Identification	Romeo refers to the "peril in [Juliet's] eye" (line 71) and says Juliet's response to him as an individual is more important to him than the danger posed by her family; Juliet's individual identity is more important to Romeo than her family identification. Romeo is at risk because of the feud between his family and Juliet's family.
2.2, line 104	Individual identity versus group Identification	Juliet acknowledges her "true-love passion" (line 104) for Romeo, demonstrating that her love for him as an individual is stronger than her family's hatred for his family identification as a Montague.
2.2, line 127	Individual identity versus group Identification	When Romeo demands Juliet's "love's faithful vow" (line 127) for his, he acknowledges that his love for Juliet as an individual is stronger than his family's hatred for her family identification as a Capulet.
2.2, lines	Individual identity versus	These lines demonstrate that although Romeo and

Act/Scene/ Line #	Central Ideas	Notes and Connections
137–138	group Identification	Juliet have expressed their love for each other as individuals, family identification remains an important element. Juliet obediently obeys the family nurse's call to come inside and she refers to Romeo as "Sweet Montague." (line 137)

9.1.3	Lesson 8

Introduction

In this lesson, the Mid-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: How does Shakespeare's development of the characters of Romeo and Juliet refine a central idea in the play? Students review their annotated text, lesson Quick Writes, discussion notes, and homework notes to organize their ideas. Students then develop their responses with relevant and sufficient evidence, and include introductions and conclusions in their responses. The Mid-Unit Assessment is assessed using the 9.1.3 Mid-Unit Text Analysis Rubric.

For homework, students use the "List of Roles" at the beginning of the play to explain how Tybalt, Petruchio, Benvolio, and Mercutio are connected to either Romeo or Juliet.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
W.9-10.2.a, f	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Addressed Standard(s)
None.

Assessment

Assessment(s)
Student learning is assessed via a formal, multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • How does Shakespeare's development of the characters of Romeo and Juliet refine a central idea in the play? ⓘ Student responses will be evaluated using the 9.1.3 Mid-Unit Text Analysis Rubric.

High Performance Response(s)
A High Performance Response should: • Identify a central idea in the play (e.g., individual identity versus group identification). • Identify textual evidence that demonstrates how development of the characters of Romeo and Juliet refines this idea. A High Performance Response may include the following evidence in support of a multi-paragraph analysis: • The first words of the Prologue that begin the play are, "Two households, both alike in dignity" (Prologue, line 1), showing the importance of the households in the drama's events. The Prologue also explains, "From forth the fatal loins of these two foes / A pair of star-crossed lovers take their life" (lines 5–6), making it clear that the tragedy results from the lovers' being members of families with an "ancient grudge" (line 3). When Romeo and Juliet fall in love without knowing that each is a member of one of the feuding families, it sets up the conflict between their individual identities as young people in love with one another and their identification with their feuding families. • Juliet's reflection, "O Romeo, Romeo, wherefore 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" (Act 2.2, lines 33–36) demonstrates how family identification creates an obstacle to the love growing between Romeo and Juliet. Shakespeare portrays Juliet as a young woman who is aware of her obligations as a daughter, and yet whose heart causes her to recognize the pain that membership in that family is causing her. Romeo says that his name is "hateful" (Act 2.2, line 55) to him "[b]ecause it is an enemy to [Juliet]" (Act 2.2, line 56), whom he loves. By expressing his love so directly, Romeo makes it clear that his membership of the Montague family means less to him

than his love for Juliet.

- Shakespeare develops the conflict between Romeo and Juliet's individual identities and their family identification by showing the danger of the situation. Juliet in particular is aware of the risk that Romeo takes when he climbs the walls of the orchard to reach her, telling him that the garden is "death" for a Montague (Act 2.2, line 64), and that "[i]f they do see [Romeo], they will murder [him]" (Act 2.2, line 70). Her concern highlights the fact that the conflict Romeo and Juliet are facing is a matter of life and death.

- Shakespeare develops the central idea of individual identity versus group identification through his depiction of the difficulty Romeo and Juliet have in maintaining their family identification, while expressing their love for each other. As their relationship develops and their feelings for one another grow, it becomes clear that there is a conflict between their love for one another and their loyalties to their feuding families. In loving one another, they are choosing their individual wishes over their identification with their families, and so setting up a central conflict in the play.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None.*
Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)
• None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, RL.9-10.3, W.9-10.2.a, f	
• Text: *Romeo and Juliet* by William Shakespeare	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. 9.1.3 Mid-Unit Assessment	3. 75%
4. Closing	4. 5%

Materials

- Copies of the 9.1.3 Mid-Unit Assessment for each student
- Copies of the 9.1.3 Mid-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
●	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.2, RL.9-10.3, and W.9-10.2.a, f. In this lesson, students complete their Mid-Unit Assessment for 9.1.3, using their understanding of the title characters of *Romeo and Juliet* to write a multi-paragraph response that analyzes how Shakespeare refines a central idea in the play.

▸ Students look at the agenda.

Activity 2: Homework Accountability   15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Complete the Character Tracking Tool based on Act 2.2, lines 62–141.) Instruct students to talk Turn-and-Talk in pairs about how they prepared for the Mid-Unit Assessment.

🗩 See Model Character Tracking Tool for possible student responses.

Lead a brief whole-class discussion of student responses.

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Instruct students to take out their materials for the Mid-Unit Assessment, including the Character Tracking Tool and Central Ideas Tracking Tool, as well as any other notes, annotations, Quick Writes, and tools that may be helpful.

▸ Students take out their materials for the Mid-Unit Assessment.

ⓘ Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 9.1.3 Mid-Unit Assessment   75%

Explain to students that because it is a formal writing task, the Mid-Unit Assessment should include an introductory statement that introduces the topic of their response, well-organized textual evidence that supports the analysis, and a concluding statement that articulates the information presented in the response. Remind students to use proper grammar, capitalization, punctuation, and spelling and to refer to their notes, annotated text, and lesson Quick Writes.

Distribute and review the 9.1.3 Mid-Unit Text Analysis Rubric. Remind students to use the 9.1.3 Mid-Unit Text Analysis Rubric to guide their written responses.

Instruct students to write a multi-paragraph response to the following prompt:

How does Shakespeare's development of the characters of Romeo and Juliet refine a central idea in the play?

Remind students to use the 9.1.3 Mid-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit's vocabulary wherever possible in their written responses.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

▸ Students independently answer the prompt using evidence from the text.

🗨 See the High Performance Response at the beginning of this lesson.

Activity 4: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to use the "List of Roles" that appears at the beginning of the play to explain how Tybalt, Petruchio, Benvolio, and Mercutio are connected to either Romeo or Juliet.

Homework

Use the "List of Roles" that appears at the beginning of the play to explain how Tybalt, Petruchio, Benvolio, and Mercutio are connected to either Romeo or Juliet.

Model Character Tracking Tool

Name:		Class:		Date:	

Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Romeo	Brave	He climbs the walls of the orchard and is not afraid of the Capulets; he says, "[T]hy kinsmen are no stop to me" (line 69), "Look thou but sweet, / And I am proof against their enmity" (lines 72–73), and "[L]et them find me here. My life were better ended by their hate / Than death prorogued, wanting of thy love" (lines 76–78).
	Poetic	He says he came "[w]ith love's light wings" and that he has "night's cloak" to hide him from the Capulets (lines 66, 75). He says love "lent [him] counsel" and brought him to Juliet (line 81).
		He uses imagery, comparing Juliet to valuable "merchandise" that he would "adventure for" (line 84) in order to obtain.
		He wants to vow "by yonder blessed moon … That tips with silver all these fruit-tree tops" (lines 107–108).
	Quick to act, hot-headed	He is ready to swear his love to Juliet right away.
Juliet	Worried for Romeo	She tells Romeo, "The orchard walls are high and hard to climb, / And the place death, considering who thou art, / If any of my kinsmen find thee here" (lines 63–65).
	Shy	She says that a "maiden blush" would "bepaint [her] cheek"(line 86) if it weren't night, because she is embarrassed that Romeo overheard her talking about him.
		She says she wishes she could "deny" what she spoke.
		She worries that Romeo will think her behavior "light" (line 99) or that she has "light love" (lines 105).

Character	Trait	Evidence
	Honest	She asks Romeo directly, "Dost thou love me?" (line 90), and tells him that she will "prove more true / Than those that have more cunning to be strange" (lines 100–101), meaning that she will be more true to Romeo than women who might have been less direct about their feelings and pretended not to care about him, until they were sure about his feelings.
		She tells Romeo not to swear by the moon because it is inconstant and might cause his love to "prove likewise variable" (line 111).
		She wishes she could tell Romeo again for the first time that she loves him, so that she could "be frank" (line 131).
	Careful	She tells Romeo not to swear by the moon because it might cause his love to be "variable," like the moon (lines 109–111), and not to swear at all because their vows of love are "too rash, too unadvised, too sudden, / Too like the lightning which doth cease to be / Ere one can say 'it lightens'" (lines 118–120).
		She wants their love to grow slowly, like a "bud" that "by summer's ripening breath / May prove a beauteous flower" (lines 121–122).
	Generous, loving	She says her "bounty is as boundless as the sea" and her "love as deep" (lines 133–134).
		She says both her "bounty" (line 133) and her "love" (line 134) are "infinite" (line 135).
	Obedient to family	She obeys the Nurse's call right away, although she quickly returns to Romeo (lines 137–138).

9.1.3 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of William Shakespeare's *Romeo and Juliet* to write a well-developed multi-paragraph response to the following prompt:

> *How does Shakespeare's development of Romeo and Juliet refine a central idea in the play so far?*

Your writing will be assessed using the 9.1.3 Mid-Unit Text Analysis Rubric.

Guidelines

Be sure to:
- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RL.9-10.2, RL.9-10.3, W.9-10.2.a, f

Commentary on the Task:

This task measures RL.9-10.2 because it demands that students:

- Determine a central idea in the text.

- Analyze the course of a central idea over the course of the text, explaining how it emerges and is refined by specific details.

This task measures RL.9-10.3 because it demands that students:

- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

This task measures W.9-10.2.a because it demands that students:

- Introduce a topic and organize complex ideas, concepts, and information to make important connections and distinctions.

This task measures W.9-10.f because it demands that students:

- Provide a concluding statement or section that follows from and supports the information or explanation presented.

9.1.3 Mid-Unit Text Analysis Rubric

_____ /_____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis **The extent to which the response determines a central idea of a text and analyzes its development over the course of the text, including how it emerges and is shaped and refined by specific details; provides an objective summary of a text.** **CCSS.ELA-Literacy.RL.9-10.2** Determine a central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	Accurately determine the central idea of a text and skillfully analyze its development by providing precise and sufficient examples of the central idea's emergence and refinement; (when necessary) provide a concise and accurate objective summary of a text.	Determine the central idea of a text and analyze its development by providing relevant and sufficient examples of the central idea's emergence and refinement; (when necessary) provide an accurate objective summary of a text.	Determine the central idea of a text and analyze with partial accuracy its development by providing relevant but insufficient examples of a central idea's emergence and refinement; (when necessary) provide a partially accurate and somewhat objective summary of a text.	Inaccurately determine the central idea of a text. Provide no examples or irrelevant and insufficient examples of the central idea's emergence and refinement; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.
Content and Analysis **The extent to which the response analyzes how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.** **CCSS.ELA-Literacy.RL.9-10.3** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Analyze with partial accuracy how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Inaccurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Coherence, Organization, and Style **The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions.** **CCSS.ELA-Literacy.W.9-10.2** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. **CCSS.ELA-Literacy.W.9-10.2.a** Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. **The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).** **CCSS.ELA-Literacy.W.9-10.2.f** Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).	Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a) Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.9-10.2.f)	Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a) Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)	Introduce a topic; inconsistently organize complex ideas, concepts, and information, making occasional connections and distinctions. (W.9-10.2.a) Provide a concluding statement or section that loosely follows from and partially supports the information or explanation presented. (W.9-10.2.f)	Ineffectively introduce a topic; ineffectively organize ideas, concepts and information, making inaccurate or no connections and distinctions. (W.9-10.2.a) Provide an ineffective concluding statement or section that does not follow from or support the information or explanation presented. (W.9-10.2.f)

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

9.1.3 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing…	✔
Content and Analysis	Identify a central idea from the text and analyze its development? **(RL.9-10.2)**	☐
	Provide examples of the emergence and refinement of the central idea? **(RL.9-10.2)**	☐
	If necessary, include a brief summary of the text to frame the development and refinement of the central idea? **(RL.9-10.2)**	
	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? **(RL.9-10.3)**	☐
Coherence, Organization, and Style	Introduce a topic? **(W.9-10.2.a)**	☐
	Organize complex ideas, concepts, and information to make important connections and distinctions? **(W.9-10.2.a)**	☐
	Provide a concluding statement or section related to the explanation or analysis? **(W.9-10.2.f)**	☐

9.1.3	Lesson 9

Introduction

In this lesson, students read and analyze William Shakespeare's *Romeo and Juliet*, Act 3.1, lines 59–110 (from "Romeo, the love I bear thee can afford" to "I have it, and soundly too. Your houses!"). In this excerpt, a fight breaks out between Mercutio and Tybalt after Tybalt insults Romeo, and Mercutio is killed. Students work in pairs to explore how Shakespeare develops Romeo's character through his interactions with Tybalt and Mercutio. Prior to reading, students view a clip of Baz Luhrmann's *Romeo + Juliet*, depicting the marriage of Romeo and Juliet. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop Romeo's character through his interactions with Tybalt and Mercutio?

For homework, students continue their Accountable Independent Reading (AIR) and write a brief response to the question: "Who is responsible for Mercutio's death?"

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
L.9-10.4.a, b, c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
	b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).
	c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or

	determine or clarify its precise meaning, its part of speech, or its etymology.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inference drawn from the text. • How does Shakespeare develop Romeo's character through his interactions with Tybalt and Mercutio?
High Performance Response(s)
A High Performance Response should: • Explain how Romeo's interactions with Tybalt develop Romeo's character (e.g., Romeo's interactions with Tybalt develop his character by showing his wish for peace between his family and Juliet's. He refuses to fight Tybalt, telling him, "the reason that I have to love thee / Doth much excuse the appertaining rage / To such a greeting" (lines 61–63). His interactions with Tybalt demonstrate that Romeo is not interested in the feud between the Capulets and the Montagues, and he wants to establish peace between the two families. • Explain how Romeo's interactions with Mercutio develop Romeo's character (e.g., Romeo's interactions with Mercutio show him that he wants to end the feud between the Capulets and the Montagues: he tells Mercutio to "put [his] rapier up" (line 83). Their interactions, especially Romeo's efforts to stop Mercutio from fighting, also show that Romeo cares about Mercutio and sees him as a good friend. He calls him "[g]entle Mercutio" (line 83) and "[g]ood Mercutio" (line 89), and when Mercutio has been hurt, Romeo tries to comfort him, saying, "[c]ourage, man, the hurt cannot be much" (line 97).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• vile (adj.) – highly offensive • submission (n.) – act of accepting the authority or control of someone else • rapier (n.) – small sword having a narrow blade and used for thrusting • plague (n.) – disease that causes death and that spreads quickly to a large number of people • braggart (n.) – loud arrogant boaster

- rogue (n.) – dishonest person

Vocabulary to teach (may include direct word work and/or questions)

- villain (n.) – rogue and peasant
- appertaining (v.) – relating to
- tender (v.) – to hold something dear, to value
- dishonorable (adj.) – disgraceful, shameful
- *alla stoccado* (n.) – thrust with a rapier
- pilcher (n.) – scabbard; sheath for a sword or the like
- bandying (v.) – violent arguing
- *passado* (n.) – thrust while stepping forward
- sped (adj.) – finished
- peppered (adj.) – ruined
- zounds (interjection) – contraction of "by God's wounds" and considered an offensive oath

Additional vocabulary to support English Language Learners (to provide directly)

- None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, L.9-10.4.a, b, c	
• Text: *Romeo and Juliet* by William Shakespeare, Act 3.1: lines 59–110	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Film Clip: *Romeo + Juliet*	3. 15%
4. Masterful Reading	4. 10%
5. Reading and Discussion	5. 45%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the *Romeo + Juliet* Film Summary Tool (refer to 9.1.3 Lesson 2)—students may need additional blank copies

- Baz Luhrmann's *Romeo + Juliet* (55:57–1:00:10)

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)

- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies

- Student copies of the Central Ideas Tracking Tool (refer to 9.1.3 Lesson 3)—students may need additional blank copies

- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
✿	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. Students listen to a masterful reading of Act 3.1, lines 59–110 (from "Romeo, the love I bear thee can afford" to "I have it, and soundly, too. Your houses!"), and then work in pairs to explore how Romeo's interactions with Tybalt and Mercutio develop his character. In this lesson, students also watch a short film clip from Baz Lurhmann's *Romeo + Juliet*.

▶ Students look at the agenda.

Activity 2: Homework Accountability   10%

Instruct students to form pairs to share their responses to the homework from the previous lesson. (Use the "List of Roles" that appears at the beginning of the play to explain how Tybalt, Petruchio, Benvolio, and Mercutio are connected to either Romeo or Juliet.)

▸ Students share information about specific characters.

🗨 Student responses should include:

- o Tybalt is Juliet Capulet's cousin.
- o Petruchio is Tybalt's friend.
- o Benvolio is Romeo Montague's cousin.
- o Mercutio is Romeo's friend and a relative of the Prince.

Activity 3: Film Clip: *Romeo + Juliet*   15%

Instruct students to take out the *Romeo + Juliet* Film Summary Tool. Explain to students that they will use this tool to record their observations about an excerpt from Baz Luhrmann's *Romeo + Juliet.* Instruct students to take notes as they view the excerpt, focusing especially on characters and events.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (55:57–1:00:10).

▸ Students watch the film and take notes on their tool.

🗨 See Model *Romeo + Juliet* Film Summary Tool for possible student responses.

Instruct students to form pairs. Post or project the following questions for student pairs to answer before sharing out with the class.

Who are the characters in this portion of Baz Luhrmann's *Romeo + Juliet*?

🗨 Student responses should include:

- o The characters in the first scene are Romeo, Juliet, the Nurse, and the priest, Friar Laurence.
- o The characters in the second scene are Benvolio (Romeo's cousin), Mercutio (Romeo's friend and one of the Prince's relations), and Tybalt (Juliet's cousin).

What happens in this portion of the film?

🗨 Student responses should include:

- o Romeo and Juliet get married.
- o Tybalt challenges Mercutio.

Lead a brief whole-class discussion of student responses.

Activity 4: Masterful Reading   10%

Have students listen to a masterful reading of Act 3.1, lines 59–110 (from "Romeo, the love I bear thee can afford" to "I have it, and soundly too. Your houses!"). Ask students to listen for how Shakespeare develops Romeo's character in this scene.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration:** Provide the following guiding question to support students in their reading throughout this lessons reading:

How does Romeo behave in this scene?

▸ Students follow along, reading silently.

Activity 5: Reading and Discussion   45%

Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to continue to annotate as they read and discuss.

ⓘ Remind students that they should keep track of character development and central ideas in the text using the Character Tracking Tool and the Central Ideas Tracking Tool.

Instruct student pairs to read Act 3.1, lines 59–110 (from "Romeo, the love I bear thee can afford" to "I have it, and soundly too. Your houses!"), and answer the following questions before sharing out with the class.

Provide students with the following definitions: *vile* means "highly offensive*,*" *submission* means "act of accepting the authority or control of someone else*,*" *rapier* means "small sword having a narrow blade and used for thrusting*,*" *plague* means "disease that causes death and that spreads quickly to a large number of people," *braggart* means "loud arrogant boaster*,*" and *rogue* means "dishonest person."

▸ Students write the definitions *vile, submission, rapier, plague, braggart,* and *rogue* of on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *villain*, *appertaining to*, alla stoccado, *pilcher,* passado, *bandying, sped, peppered,* and *zounds*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

How do the greetings that Tybalt and Romeo exchange in lines 59–64 advance the plot?

🗨 When Juliet's cousin Tybalt calls Romeo a "villain" (line 60) he creates a conflict that must be resolved because Romeo has to decide how to respond to his new wife's cousin.

What effect do the greetings between Tybalt and Romeo create?

🗨 Student responses may include:

o The exchange creates tension because Romeo must either defend his honor by confronting Tybalt, who has insulted him, or try to keep peace with Tybalt, who is his wife's cousin, by ignoring the insult.

o The greetings also create tension because when Romeo says, "Tybalt, the reason that I have to love thee / Doth much excuse the appertaining rage / To such a greeting" (lines 61–63), Romeo and the audience know that Romeo is Juliet's husband, but Tybalt does not know this, reminding the audience that Romeo and Juliet's marriage remains a secret, and that it could still prove dangerous.

How does Romeo's response to Tybalt's insult develop Romeo's character?

🗨 Student responses may include:

o Romeo's statements, "[t]herefore, farewell" (line 64) and "[a]nd so, good Capulet … / be satisfied" (lines 70–71) are evidence that Romeo is willing to walk away from Tybalt and does not want to fight him, depicting Romeo as someone who is seeking peace rather than someone who wants to continue the feud between the families.

o By addressing Tybalt as "good Capulet" (line 70), and claiming that he values the name of Capulet as dearly as his own, Romeo demonstrates his love for Juliet with his willingness to go against his family for her sake.

ⓘ **Differentiation Consideration:** If students struggle to answer this question, consider posing the following scaffolding questions:

What clues in this sentence can help you to understand what Romeo means by *tender* in this context?

🗨 The word "*dearly*" suggests that *tender* in this context means "hold something dear" or "value something."

ⓘ Consider drawing students' attention to their work with standard L.9-10.4.a through the process of using context as a clue to the meaning of a word.

How do Mercutio's words in line 72 compare to Romeo's response to Tybalt?

🗨 Student responses may include:

- o Although Tybalt has insulted Romeo, Romeo refuses to fight, saying instead, "I do protest I never injured thee, / But love thee better than thou canst devise" (lines 67–68), showing that he wishes to avoid conflict with the Capulets, the family of his new wife.
- o Mercutio, on the other hand, takes offense on behalf of Romeo and calls Romeo's refusal to fight an example of "vile submission" or giving in to a Capulet.
- o Mercutio uses words with negative connotations such as "vile" and "dishonourable" (line 72), showing that he disapproves of Romeo's response and views it as shameful.

ⓘ **Differentiation Consideration:** If students struggle to answer this question, consider posing the following scaffolding question:

What root word do you see in *dishonourable*? How does the prefix *dis-* change the root meaning of this word?

🗨 The word *honour* is in the word *dishonourabl*e. The prefix *dis-* makes the word mean the opposite of the root word. In this case, *dishonourable* means "without honor" or "shameful."

ⓘ Consider drawing students' attention to their work with standard L.9-10.4.b through the process of using word patterns to make meaning of unknown words.

How does Shakespeare use the stage directions to depict Mercutio's response to Tybalt's insult?

🗨 The stage directions "[*Draws*]" (line 73) and "[*They fight*]" (line 84) show that Mercutio chooses to fight Tybalt.

How do the interactions between Romeo and Mercutio continue to develop Romeo's character?

🗨 Student responses may include:

- o Romeo's efforts to stop Mercutio from fighting show that he views Mercutio as a good friend. He calls him "[g]entle Mercutio" (line 83) and "[g]ood Mercutio" (line 89).
- o Romeo's response when Tybalt stabs Mercutio shows that Romeo cares about Mercutio. He is trying to comfort him when he says, "[c]ourage, man, the hurt cannot be much" (line 97).
- o Rather than arguing with Mercutio when he accuses Romeo of getting in the way, Romeo only says, "I thought all for the best" (line 106), showing that he was trying to help Mercutio and did not want Mercutio to get hurt.

How does Mercutio's repetition of "[a] plague a' both your houses" develop a central idea?

🗨 By repeating "[a] plague a' both your houses" (lines 101 and 108), Mercutio blames the feud between the Capulets and the Montagues for his death. This develops the central idea of

individual identity versus group identification by demonstrating the deadly results of the conflict between the families, and showing that the tension Romeo and Juliet face between family loyalty and their love for one another as individuals is a matter of life and death.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare develop Romeo's character through his interactions with Tybalt and Mercutio?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▸ Students independently answer the prompt using evidence from the text.

🗩 See the High Performance Response at the beginning of this lesson.

Activity 7: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 3.1, lines 85–110 (from "Draw, Benvolio, beat down their weapons / Gentlemen, for shame" to "I have it, and soundly too. Your houses!"), and write a brief response to the following prompt:

Who is responsible for Mercutio's death?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, students should continue to read their AIR text through the lens of their chosen focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

▸ Students follow along.

Homework

Reread lines 85–110 (from "Draw, Benvolio, beat down their weapons / Gentlemen, for shame" to "I have it, and soundly too. Your houses!"). Write a brief response to the following prompt:

Who is responsible for Mercutio's death?

Use this lesson's vocabulary from the unit so far wherever possible in your written responses. Use the Short Response Rubric and Checklist to guide your written responses.

Also, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a brief discussion of your text based on that standard.

Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: Romeo and Juliet get married and Mercutio and Tybalt begin a fight.		
Characters *(i.e., Which characters appear in the film clip?*	**Events** *(i.e., What happens in the film clip?*	**Other observations** *(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)*
Romeo Juliet Friar Laurence Nurse	Romeo and Juliet are married.	Candles light the church and a choir plays in the background; Juliet wears a plain, white sleeveless dress; Romeo wears a plain navy suit. Romeo and Juliet are quietly happy. The Nurse wears a red suit and looks on with a combination of anxiety and happiness.
Benvolio (Romeo's cousin) Mercutio (Romeo's friend) Tybalt (Juliet's cousin)	Mercutio and Tybalt begin a fight.	Music in the background is foreboding. The scene is set at the beach on a hot day with a storm in the background. Camera shots of the different faces, in combination with some long shots, create tension. Mercutio is mocking when he first meets Tybalt. In Luhrmann's film, Mercutio are almost fighting by the time Romeo arrives.

Model Character Tracking Tool

Name:		Class:		Date:	

Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Romeo	Forgiving	Romeo tries to ignore Tybalt's insult, "Tybalt, the reason that I have to love thee / Doth much excuse the appertaining rage / To such a greeting. Villain am I none, / Therefore farewell," (lines 61-64). He does not draw his weapon when Tybalt challenges him and instead says, "I do protest I never injuried thee, / But love thee better than thou canst devise" (lines 67–68).
	Peaceful	He tries hard to keep peace between Tybalt and Mercutio, telling both of them to put down their weapons and reminding them, "[T]he Prince expressly hath / Forbid this bandying in Verona streets" (lines 87–88). When this does not stop the fighting, he tries to physically stop the fight.
	Guilty	He tells Mercutio, "I thought all for the best" (line 106).
Tybalt	Angry	First he insults Romeo by saying, "Romeo, the love I bear thee can afford / No better term than this: thou art a villain" (lines 59–60). The he challenges Romeo when Romeo does not respond, saying, "[T]herefore turn and draw" (line 66).
Mercutio	Proud	He takes offense when Tybalt insults his friend, Romeo. He is upset that he is killed by Tybalt, whom he does not admire as a swordsman, saying he "fights by the book of arithmetic" (line 104) and that he has been "scratch[ed] … to death" as though by an animal, "a dog, a rat, a mouse, a cat" (lines 102–103).

12

	Angry	He is angry that Romeo is not responding to Tybalt and says, "O calm, dishonourable, vile submission!" (line 72).
		He provokes Tybalt, calling him a "rat-catcher" (line 74) and draws his sword, challenging Tybalt to fight.
		As he is dying, he curses, "A plague a' both your houses," expressing his anger at both the Capulets and the Montagues (lines 92, 101–102, 108, 110).
	Brave	He is willing to fight for Romeo's honor rather than let his friend be shamed.
	Witty	He makes many jokes based on Tybalt's name, calling him "rat-catcher" (line 74) and "King of Cats" (line 76) and referring to his life as "one of … nine," (lines 76–77) since a cat is said to have nine lives.
		He uses lots of word play, even when he is dying, calling himself a "grave" man, meaning he is both serious and ready for the grave (line 100); he knows that his wound will kill him, but describes it as a "scratch" that is "not so deep as a well, nor so wide as a / church door, but 'tis enough, 'twill serve" to kill him (lines 95, 98–99).

Model Central Ideas Tracking Tool

Name:		Class:		Date:	

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Act/Scene/ Line #	Central Ideas	Notes and Connections
3.2, lines 61–63	Individual identity versus group Identification	Romeo, a Montague, is not willing to fight Tybalt, a Capulet, now that he is related to him by marriage. He says, "Tybalt, the reason that I have to love thee / Doth much excuse the appertaining rage / To such a greeting," (lines 61–63), referring to his marriage to Juliet, which is still unknown to Tybalt.
3.2, lines 70–71	Individual identity versus group Identification	He says that he "tender[s]" the name "Capulet" "As dearly as [his] own" (lines 70–71)
3.2, line 92	Individual identity versus group Identification	Mercutio curses, saying "A plague a' both your houses!" (line 92), suggesting that his death was caused by the conflict between the family identifications.

9.1.3	Lesson 10

Introduction

In this lesson, students continue to read and analyze William Shakespeare's *Romeo and Juliet,* Act 3.1, in which Romeo kills Tybalt. Students read lines 111–138 (from "This gentleman, The Prince's near ally / My very friend" to "O, I am fortune's fool / Why dost thou stay"), and analyze how the excerpt develops a central idea of fate. Students work in pairs to answer a series of questions before participating in a whole-class discussion. The lesson concludes with a viewing of a brief portion of Baz Luhrmann's *Romeo + Juliet* in which the Prince banishes Romeo from Verona as punishment for killing Tybalt. Student learning is assessed via a Quick Write at the end of the lesson: How does Romeo's declaration, "I am fortune's fool" develop a central idea in this excerpt?

For homework, students reread the Prologue to the play and respond to the following prompt: How does the Prologue support or contradict Romeo's belief that he is "fortune's fool"? Also for homework, students continue to read their Accountable Independent Reading (AIR) text through the lens of a focus standard of their choice and prepare for a brief discussion of their text based on that standard.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content,* choosing flexibly from a range of strategies.
	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inference drawn from the text. • How does Romeo's declaration, "I am fortune's fool" develop a central idea in this excerpt?
High Performance Response(s)
A High Performance Response should: • Identify a central idea expressed through Romeo's words, "I am fortune's fool" in line 138 (e.g., fate; individual identity versus group identity). • Analyze how Shakespeare develops this central idea in this scene (e.g., Romeo's declaration develops the central idea of fate by raising the question of whether Romeo controls his own destiny. Although Romeo chooses to kill Tybalt, saying, "[a]way to heaven, respective lenity, / And fire-eyed fury be my conduct now" (lines 125–126), he does so only after learning of Mercutio's death. Romeo believes himself and Mercutio to be the victims of fate, calling Mercutio's death "[t]his day's black fate" (line 121). The line "I am fortune's fool" develops the idea that Romeo is not in control of these events or what might happen later in the play.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• slander (n.) – false spoken statement that is made to cause people to have a bad opinion of someone • valour (n.) – bravery • temper (n.) – particular state of mind or feelings • effeminate (adj.) – having feminine qualities • fate (n.) – a power that is believed to control what happens to a person in the future • fortune (n.) – the good and bad events that happen to a person
Vocabulary to teach (may include direct word work and/or questions)
• lenity (n.) – quality or state of being mild or gentle, as toward others
Additional vocabulary to support English Language Learners (to provide directly)
• exile (v.) – force (someone) to go live in a distant place or foreign country

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, L.9-10.4.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 3.1: lines 111–138	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 50%
5. Quick Write	5. 10%
6. Film Clip: *Romeo + Juliet*	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the *Romeo + Juliet* Film Summary Tool (refer to 9.1.3 Lesson 2)—students may need additional blank copies

- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies

- Student copies of the Central Ideas Tracking Tool (refer to 9.1.3 Lesson 3)—students may need additional blank copies

- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

- Film: Baz Luhrmann's *Romeo + Juliet* (1:10:37–1:12:24)

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**

no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students first listen to a masterful reading of the passage and then explore the central idea of fate through a series of questions that they answer in pairs. Students then respond to the following prompt: How does Romeo's declaration, "I am fortune's fool!" develop a central idea in this scene? The lesson concludes with a short film viewing that depicts the end of Act 3.1.

▶ Students look at the agenda.

Activity 2: Homework Accountability   15%

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Instruct students to form pairs and share their responses to the homework from the previous lesson. (Reread aloud lines 85–110, from "Draw, Benvolio, beat down their weapons. / Gentlemen, for shame" to "I have it, and soundly too. Your houses!" Write a brief response to the following prompt: Who is responsible for Mercutio's death?)

▶ Students form pairs and share responses.

💬 Student responses may include:

  o Both the Montagues and the Capulets are responsible for Mercutio's death because they are engaged in a bloody family feud. Although Mercutio is stabbed by Tybalt's sword, he ultimately places the blame not on the individual man, but on the Montague and Capulet families when he shouts "[a] plague a' both your houses" (line 108), which means that he is cursing both the house of Montague and the house of Capulet.

- Tybalt is to blame for Mercutio's death, because Tybalt is the one who stabs him with his rapier: "Tybalt under Romeo's arm thrusts Mercutio in and flies" (lines 89–90). Tybalt begins the quarrel by insulting Romeo, saying, "thou art a villain" (line 60).
- Romeo is to blame for Mercutio's death because he did not defend himself when Tybalt called him a "villain" (line 60). If he had defended his honor, instead of offering what Mercutio calls "a calm, dishonourable, vile submission" (line 72), then Mercutio would not have needed to fight on his behalf. Also, Romeo's attempt to stop the fight allowed Tybalt to stab Mercutio, who says, "[w]hy the devil / came you between us? I was hurt under your arm" (lines 104–105).
- Mercutio is responsible for his own death. He refuses to follow Romeo's example of excusing "the appertaining rage / To such a greeting" (lines 62–63), which Tybalt offers Romeo when Tybalt says, "thou art a villain" (line 60). Instead, Mercutio takes it upon himself to defend the honor of the Montagues and challenges Tybalt directly. He is the first to draw a sword (line 73). Even when Romeo tells him, "[g]entle Mercutio, put thy rapier up" (line 83) and tries to interfere between Mercutio and Tybalt, Mercutio continues the fight.

Activity 3: Masterful Reading   5%

Have students listen to a masterful reading of Act 3.1, lines 111–138 (from "This gentleman, The Prince's near ally / My very friend" to "Hence, be gone, away! / O, I am fortune's fool!"). Have students listen for changes in Romeo's attitude in these lines.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration:** Provide the following guiding question to support students in their reading throughout this lesson:

How does Mercutio's death change Romeo's behavior toward Tybalt?

▸ Students follow along, reading silently.

Activity 4: Reading and Discussion   50%

Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

ⓘ Remind students that they should keep track of character development and central ideas in the text using the Character Tracking Tool and the Central Ideas Tracking Tool.

Instruct student pairs to read aloud lines 111–117 (from "This gentleman, the Prince's near ally / My very friend," to "And in my temper softened valour's steel!"), and answer the following questions before sharing out with the class.

Provide students with the following definitions: *slander* means "false spoken statement that is made to cause people to have a bad opinion of someone," *valour* means "bravery," *temper* means "a particular state of mind or feelings," *effeminate* means "having feminine qualities," *fate* means "a power that is believed to control what happens to a person in the future," and *fortune* means "the good and bad events that happen to a person."

> ‣ Students write the definitions of *slander, valour, temper, effeminate, fate,* and *fortune* on their copies of the text or in a vocabulary journal.

What is "Tybalt's slander"?

> 🗨 "Tybalt's slander" (line 114) is that he insulted Romeo by calling him a "villain," (line 60) or a bad person.

ⓘ **Differentiation Consideration:** If students struggle to answer this question, consider instructing them to reread lines 59–64.

According to Romeo, what are the consequences of Tybalt's insults?

> 🗨 Romeo says that Tybalt's *slander* has damaged his reputation: "my reputation stained" (line 113).

Whom does Romeo blame for Mercutio's injury and why?

> 🗨 Romeo blames himself, saying "My very friend, hath got this mortal hurt / In my behalf" (lines 112–113) and "Juliet, / Thy beauty hath made me effeminate / And in my temper softened valour's steel" (lines 115–117). He says that if he had not been preoccupied by Juliet's beauty, he would have remembered his duties to protect his reputation from being damaged by Tybalt's insult.

How does Romeo's reaction to the news of Mercutio's death develop a central idea?

> 🗨 Romeo's reaction develops the central idea of individual identity versus group identification, because it highlights the conflict between his loyalty to his family and his love for Juliet. Romeo believes that his love for Juliet "hath made [him] effeminate / And in [his] temper softened valour's steel" (lines 116–117), and as a result he failed in his duty to protect his reputation and that of his family.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read aloud lines 118–122 (from "O Romeo, Romeo, brave Mercutio is dead" to "This but begins the woe others must end"), and answer the following questions before sharing out with the class.

According to Romeo, what will happen because of Mercutio's death?

- 🗨 Romeo says that his death "but begins the woe others must end" (line 122), meaning that because Mercutio died protecting the reputation of the Montagues, the Montagues will avenge the death; so more bloodshed will follow.

- ⓘ **Differentiation Consideration:** If students struggle to answer this question, consider posing the following scaffolding questions:

  What is "[t]his day's black fate"?

  - 🗨 Student responses may include:
    - o "This day's black fate" (line 121) means "the bad ending to the day."
    - o "This day's black fate" (line 121) means "Mercutio's death."

  What does Romeo mean by "this" when he says, "This but begins the woe others must end"?

  - 🗨 "This" (line 122) refers to Mercutio's death.

  What begins with Mercutio's death, according to Romeo?

  - 🗨 According to Romeo, Mercutio's death will be the start of more sadness or "woe" (line 122).

- ⓘ **Differentiation Consideration:** To support comprehension, consider directing students to the explanatory notes on page 241.

What is the impact of the word *fate* on the meaning of Romeo's statement, "This day's black fate on more days doth depend"?

- 🗨 Using the word *fate* suggests that the events of the day have already been decided and that the people involved have little control over what happens.

Instruct students to annotate their texts for the central idea, using the code CI.

Instruct student pairs to read aloud lines 123–138 (from "Here comes the furious Tybalt back again" to "Hence, be gone, away! / O, I am fortune's fool"), and answer the following questions before sharing out with the class.

How does Romeo's response to Tybalt in lines 126–131 compare to his approach to Tybalt in lines 61–64?

- 🗨 Student responses may include:

    - In lines 126–131, Romeo seems to believe he has no choice but to fight and kill Tybalt, referring to the day's "black fate" (line 121) as an explanation for what will happen next, but in lines 61–64 Romeo seems to believe that he can choose whether or not to continue the feud with the Capulets, telling Tybalt, "Therefore farewell" (line 64) and "And so, good Capulet … / be satisfied" (lines 70–71).
    - In lines 126–131 Romeo says he will not use "lenity" (line 125) but instead will use "fire-eyed fury" (line 126) to deal with Tybalt, meaning that he will respond with violence, while in lines 61–64 Romeo remembers that as Juliet's husband he is related to Tybalt and refuses to respond to Tybalt's insults, saying, instead, "And so, good Capulet … / be satisfied" (lines 70–71).

- ⓘ **Differentiation Consideration:** If students struggle to answer this question, consider posing the following scaffolding question:

    What clue in line 126 can help you to determine the meaning of *lenity* in line 125?

    - 🗨 The phrase "fire-eyed fury be my conduct now" (line 126) suggests that Romeo is changing his behavior, so *lenity* must be the opposite of *fury,* and might mean "the state of being tolerant or kind."

    Confirm that *lenity* means "quality or state of being mild or gentle, as toward others."

- ⓘ Consider drawing students' attention to their work with standard L.9-10.4.a through their use of context as a clue to the meaning of a word.

Paraphrase Romeo's statement to Tybalt, "Either thou or I, or both, must go with him"?

- 🗨 Either Tybalt will join Mercutio in death, or Romeo will die, or both of them will die.

- ⓘ **Differentiation Consideration:** If students struggle to answer this question, consider posing the following questions:

    What does Romeo mean by "go with him [Mercutio]"?

    - 🗨 To "go with [Mercutio]" (line 131) means "to die."

Identify the three options outlined in Romeo's statement "Either thou or I, or both, must go with him."

🗨 Romeo says that Romeo will die, Tybalt will die, or both Romeo and Tybalt will die (line 131).

How does Romeo's use of the words *fate* and *fortune* in this passage impact the tone of the scene?

🗨 Both words can refer to a force that causes events to happen and that leaves people unable to make choices that shape their future. By using these words, Shakespeare creates a despairing tone, as Romeo suggests that he is not in control of the terrible events that are occurring.

What might it mean to be "fortune's fool"?

🗨 If *fortune* means luck, or destiny, or someone's future, and *fool* is a person who tricked and made to look silly or unwise, Romeo feels as though fortune has tricked him by causing him and Juliet to fall in love but then arranging events beyond his control to ruin their love.

Activity 5: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

How does Romeo's declaration, "I am fortune's fool" develop a central idea in this excerpt?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▸ Students independently answer the prompt using evidence from the text.

🗨 See the High Performance Response at the beginning of this lesson.

Activity 6: Film Clip: *Romeo + Juliet*   10%

Instruct students to take out the *Romeo + Juliet* Film Summary Tool. Explain to students that they are going to use this tool to record their observations about an excerpt from Baz Luhrmann's *Romeo + Juliet.* Instruct students to take notes as they view the excerpt, focusing especially on characters and events.

ⓘ **Differentiation Consideration:** Consider providing the following definition: *exile* means "force (someone) to go live in a distant place or foreign country."

▸ Students write the definition of *exile* on their copies of the text or in a vocabulary journal.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (1:10:37–1:12:24).

▸ Students watch the film and take notes on their tool.

🗨 See Model *Romeo + Juliet* Film Summary Tool for possible student responses.

Post or project the following questions for students to answer in pairs:

Which characters appear in this portion of Baz Luhrmann's *Romeo + Juliet*?

🗨 Student responses should include:

o Romeo
o Balthasar, Romeo's servant
o Benvolio, Romeo's cousin
o The Prince, who is also related to Mercutio
o Capulet's Wife, Juliet's mother
o Montague, Romeo's father

ⓘ If students struggle to recall how the characters are related to Romeo and Juliet, direct them to the "List of Roles" at the beginning of the play.

What happens in this portion of the film?

🗨 The Capulets want Romeo to be killed for murdering Tybalt, but the Prince exiles Romeo instead. The Prince says if Romeo returns to Verona he will be killed.

Lead a brief whole-class discussion of student responses.

Activity 7: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to reread the Prologue, lines 1–14 (from "Two households, both alike in dignity / In fair Verona" to "What here shall miss, our toil shall strive to mend"), and respond briefly to the following prompt:

How does the Prologue support or contradict Romeo's belief that he is "fortune's fool"?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students should continue to read their AIR Accountable Independent Reading texts through the lens of a focus standard and prepare for a 3–5 minute discussion of their texts based on that standard.

▸ Students follow along.

Homework

Reread the Prologue, lines 1–14 (from "Two households, both alike in dignity / In fair Verona" to "What here shall miss, our toil shall strive to mend") and respond briefly to the following prompt:

How does the Prologue support or contradict Romeo's belief that he is "fortune's fool"?

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a brief discussion of your text based on that standard.

Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: The Prince banishes Romeo for killing Tybalt.		
Characters *(i.e., Which characters appear in the film clip?*	**Events** *(i.e., What happens in the film clip?*	**Other observations** *(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)*
Romeo Balthasar, Romeo's servant Benvolio, Romeo's cousin The Prince, who is also related to Mercutio Capulet's Wife, Juliet's mother Montague, Romeo's father	The Capulet's want Romeo to be killed for murdering Tybalt, but the Prince exiles Romeo instead. The Prince says if Romeo returns to Verona he will be killed.	The scene is set in the city streets at night in the middle of a rainstorm. Music begins to play quietly in the background. The colors are mostly very dark, with a few accents of white, such as the light shining on the characters' faces, the large statue, and the police cars. The Prince arrives in a car with sirens. Lady Capulet arrives in a limousine and becomes hysterical and angry. Montague tries to remain logical. The Prince, dressed as a police officer, remains quiet at first, but grows angry and announces Romeo's exile through a megaphone.

Model Character Tracking Tool

Name:		Class:		Date:	

Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Romeo	Guilty, Ashamed	He says, "This gentleman, … / My very friend, hath got this mortal hurt / In my behalf" and recognizes that his reputation is "stained" (lines 111–113).
		He says that he has become "effeminate" because of his preoccupation with Juliet's beauty: "Thy beauty hath made me effeminate" (line 116).
	Proud	He is upset that his "reputation" is "stained / With Tybalt's slander" (lines 113–114).
	Angry, vengeful	He says Mercutio's death "begins the woe others must end" (line 122).
		He is angry that Tybalt is "[a]live, in triumph, and Mercutio slain" (line 124), and resolves to be done with "lenity" (line 125).
		He challenges Tybalt, saying, "[T]ake the 'villain' back again/ That late thou gavest me" (lines 127–128).
	Brave	He is willing to fight to the death. He tells Tybalt, "Either thou or I, or both, must go with him [Mercutio]" (line 131).
	Hopeless	He refers to Mercutio's death as "This day's black fate" (line 121).
Tybalt	Angry	Benvolio says, "Here comes the furious Tybalt back again" (line 123).
		He continues to insult Romeo, saying, "Thou wretched boy, that didst consort him here" (line 132).

Model Central Ideas Tracking Tool

Name:		Class:		Date:	

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Act/Scene/ Line #	Central Ideas	Notes and Connections
3.2, lines 111–117	Individual identity versus group identification	Romeo says his preoccupation with Juliet's beauty (his marriage to a Capulet) has made him "effeminate" and unable to defend his honor: "This gentleman … / My very friend, hath got this mortal hurt / In my behalf … / …. O sweet Juliet, / Thy beauty hath made me effeminate / And in my temper softened valour's steel!" (lines 111–117)
3.2, line 121	Fate	Romeo refers to the events of the day, including Mercutio's death, as "This day's black fate" (line 121), introducing the idea that the outcome was beyond anyone's control.
3.2, line 138	Fate	When Romeo is exiled for having killed Tybalt he says, "O, I am fortune's fool!" (line 138).

9.1.3	Lesson 11

Introduction

In this lesson, students read and analyze Juliet's soliloquy in Act 3.2 of Shakespeare's *Romeo and Juliet*, in which Juliet expresses how eager she is for Romeo's arrival. Students read lines 1–31 (from "Gallop apace, you fiery-footed steeds, / Towards Phoebus' lodging" to "To an impatient child that hath new robes / And may not wear them"), and analyze the effects of Shakespeare's structural choices in this scene. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare create tension in this passage?

For homework, students reread Juliet's soliloquy and complete the Act 3.2, Lines 1–31 Summary Tool.

Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
L.9-10.4.c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • How does Shakespeare create tension in this passage?

High Performance Response(s)
A High Performance Response should: • Describe how Shakespeare's structural choices in this passage create tension (e.g., Shakespeare creates tension because throughout the soliloquy, Juliet describes her intense desire to be with Romeo. For example, she tells the night, "[g]ive me my Romeo" (line 21) and compares herself to an "impatient child" (line 30) as she waits. However, based on the events of Act 3.1, the audience knows that Romeo killed Tybalt and must leave Verona, creating an effect of dramatic irony, because Juliet is unaware of what has happened. Shakespeare's use of dramatic irony here develops tension between what Juliet expects and what the audience knows is going to happen).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• steeds (n.) – horses, especially high-spirited ones • Phoebus (n.) – Apollo, god of the sun • Phaeton (n.) – Phoebus's son • amorous (adj.) – of or pertaining to love • rites (n.) – formal or ceremonial acts or procedures prescribed or customary in religious or other solemn use • matron (n.) – a woman serving as a guard, warden, or attendant for women or girls • mantle (n.) – a loose, sleeveless cloak or cape • tedious (adj.) – long and tiresome

Vocabulary to teach (may include direct word work and/or questions)
• civil (adj.) – sober, grave • bating (v.) – coursing

Additional vocabulary to support English Language Learners (to provide directly)
• gallop (v.) – run very fast
• lodging (n.) – a place to sleep
• mansion (n.) – a large and impressive house
• impatient (adj.) – not willing to wait for something or someone

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.5, L.9-10.4.c, L.9-10.5.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 3.2: lines 1–31	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 60%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)
- Copies of the Act 3.2, Lines 1–31 Summary Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no	Plain text indicates teacher action.

symbol	**Bold text indicates questions for the teacher to ask students.**
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.5. In this lesson, students read Juliet's soliloquy in Act 3.2, lines 1–31 (from "Gallop apace, you fiery-footed steeds, / Towards Phoebus' lodging" to "To an impatient child that hath new robes / And may not wear them"), and analyze the effects of Shakespeare's structural choices.

▶ Students look at the agenda.

Activity 2: Homework Accountability   10%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Reread the Prologue, lines 1–14 (from "Two households, both alike in dignity" to "our toil shall strive to mend") and respond briefly to the following prompt: How does the Prologue support or contradict Romeo's belief that he is "fortune's fool"?) Instruct students to Turn-and-Talk in pairs about their responses.

▶ Student pairs Turn-and-Talk about their written responses.

🗨 Student responses may include the following:

  o Romeo and Juliet are "star-crossed lovers" (Prologue, line 6), which suggests that Romeo has little control over his fate and that he may be "fortune's fool" (Act 3.1, line 138).

  o The prologue suggests that Romeo and Juliet's troubles are a result of the "continuance of their parents' rage" (Prologue, line 10). This contradicts Romeo's belief that he is fortune's fool. Instead of blaming fortune, Romeo could blame the violence and hate his parents created.

o   The Prologue describes the "fatal loins of [the Montagues and the Capulets]" (Prologue, line 5) that produced Romeo and Juliet. "Fate" is the root word of fatal, so "fatal loins" (Prologue, line 5) suggests that Romeo and Juliet are destined to "take their [own] li[ves]" (Prologue, line 6).

Activity 3: Masterful Reading   10%

Have students listen to a masterful reading of Act 3.2, lines 1–31 of *Romeo and Juliet* (from "Gallop apace, you fiery-footed steeds, / Towards Phoebus' lodging" to "To an impatient child that hath new robes / And may not wear them"). Instruct students to focus on the words Juliet repeats throughout the soliloquy.

ⓘ   Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ   **Differentiation Consideration**: Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

How do the words Juliet repeats show what she wants?

▸   Students follow along, reading silently.

Activity 4: Reading and Discussion   60%

Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Provide students with the following definitions: *steeds* means "horses, especially high-spirited ones," *Phoebus* means "Apollo, god of the sun," *Phaeton* means "Apollo's son," *amorous* means "of or pertaining to love," *rites* means "formal or ceremonial acts or procedures prescribed or customary in religious or other solemn use," *matron* means "a woman serving as a guard, warden, or attendant for women or girls," and *mantle* means "a loose, sleeveless cloak or cape."

ⓘ   Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸   Students write the definition of *steeds*, *Phoebus, Phaeton*, *amorous*, *rites*, *matron*, and *mantle* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following: *civil* and *bating*.

ⓘ   Consider drawing students' attention to their application of standard L.9-10.4.c through the process of using explanatory notes to make meaning of a word.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *gallop* means "run very fast" and *lodging* means "a place to sleep."

▸ Students write the definitions of *gallop* and *lodging* on their copies of the text or in a vocabulary journal.

Instruct student pairs to read Act 3.2, lines 1–16 (from "Gallop apace, you fiery-footed steeds, / Towards Phoebus' lodging" to "Think true love acted simple modesty") and answer the following questions before sharing out with the class.

Whom does Juliet address in lines 1–7? What does she want?

💬 Student responses may include:

    o Juliet addresses the horses drawing Phoebus's chariot directly, urging them to "[g]allop apace … / Towards Phoebus' lodging" because she wants the sun to set so nighttime will come (lines 1–2).

    o Juliet also addresses the night directly and explains why she wants it to come. She says, "[s]pread thy close curtain, love performing night" (line 5) to describe how she wants the darkness of night to provide cover so that she and Romeo can be together.

ⓘ **Differentiation Consideration:** To support student's reading of lines 1–7, consider asking the following scaffolding questions:

Who are the "fiery-footed steeds" to which Juliet refers?

💬 The "fiery-footed steeds" (line 1) are Phoebus's horses.

What does "Phoebus' lodging" represent?

💬 Going to "Phoebus' lodging" (line 2) represents where the golden sun sets in the west.

Why does Juliet want "[s]uch a wagoner / As Phaeton" to "whip [the horses] to the West"?

💬 If the steeds who belong to the god of the sun run to the west, it will "bring in a cloudy night immediately" (line 4). In other words, it will be night because the sun sets in the west.

For whom is Juliet waiting?

💬 Juliet is waiting for Romeo. In lines 6–7, she wants it to be night so "'[t]hat runaways' eyes may wink, and Romeo / Leap to these arms."

How do specific words establish Juliet's tone in lines 1–7?

💬 Words such as "apace" (line 1), "immediately" (line 4), and "Leap" (line 7) establish Juliet's eager tone while she waits for Romeo.

What does the audience know about Romeo that Juliet does not know?

- 🗨 Student responses may include:

    - o The audience knows that Romeo killed Tybalt, Juliet's cousin. The stage direction in Act 3.1 between line 133 and line 134 says, "*They fight. Tybalt falls* [*and dies*]."
    - o The audience knows that after Romeo left the scene of the fight with Tybalt, the Prince arrived and banished Romeo from Verona.

- ⓘ **Differentiation Consideration:** If students struggle to determine what the audience knows that Juliet does not know, remind them of the film they viewed in 9.1.3 Lesson 10.

Explain to students that this is an example of *dramatic irony.* Define *dramatic irony* for students as "a plot device in which the reader or audience's knowledge is greater than that of at least one of the characters."

How does Shakespeare use figurative language to describe night in lines 10–15?

- 🗨 Student responses may include:

    - o Juliet calls the night "civil night" (line 10) and a "matron all in black" (line 11). In doing so, she personifies the night, which she imagines as serious and sober ("civil"), and as a nurse or guardian wearing black.
    - o Juliet asks the night to "[h]ood" her (line 14) "[w]ith thy black mantle" (line 15) to hide her blushing, "the bating in [her] cheeks" (line 14). She is asking night to protect her and to cover up her embarrassment.

- ⓘ Consider reminding students that figurative language that describes giving human qualities or characteristics to a nonliving object or idea is known as *personification*.

- ⓘ Consider drawing students' attention to their application of standard L.9-10.5.a through the process of interpreting figurative language throughout the lesson.

- ⓘ **Differentiation Consideration:** If students struggle to analyze the personification of night, consider explaining that "thou" is a pronoun meaning "you" and "thy" is a pronoun meaning "your." Then ask the following scaffolding question:

    Whom does Juliet address with the pronouns "thou" and "thy"?

    - 🗨 Juliet addresses the night as "thou" (line 11). She also uses "thy" (line 15) to describe something that belongs to the night.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read Act 3.2, lines 17–31 (from "Come, night, come, Romeo, come thou day in night" to "To an impatient child that hath new robes / And may not wear them") and answer the following questions before sharing out with the class. Instruct students to revise or add to their annotation as they analyze the text.

Provide students with the following definition: *tedious* means "long and tiresome."

▸ Students write the definition of *tedious* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *mansion* means "a large and impressive house" and *impatient* means "not willing to wait for something or someone."

▸ Students write the definitions of *mansion* and *impatient* on their copies of the text or in a vocabulary journal.

What is the effect of repetition in lines 17–21?

🗨 Juliet repeats the word "come" three times on line 17 and twice on line 20. Repeating the word emphasizes Juliet's longing to be with Romeo. The repetition creates tension and sadness because it emphasizes how Juliet is eager and excited to see Romeo, even though the audience knows Romeo has been banished.

How does Shakespeare use figurative language in lines 17–21?

🗨 Student responses may include:

o Juliet personifies night as a protector who will deliver Romeo to her. She says Romeo will "lie up on the wings of night" (line 18), and then she tells night, "[g]ive me my Romeo" (line 21).

o Juliet calls night a "gentle night" and a "loving black-browed night" (line 20), suggesting that she sees night as kind and gentle.

ⓘ **Differentiation Consideration:** Consider asking the following scaffolding question:

Why does Juliet ask the night to "come" (line 17)?

🗨 Juliet asks the night to come because it will bring Romeo to her.

What does the metaphor of the "mansion" represent in lines 26–28?

🗨 Juliet's metaphor of a mansion she has already bought "but [has] not possessed" (lines 26–27) represents her relationship with Romeo. Juliet is "sold" (line 27) or committed to Romeo.

How does Shakespeare's use of figurative language in lines 26–31 develop Juliet's character?

🗩 Student responses should include:

- o Shakespeare uses a metaphor and a simile to describe Juliet's longing to be with Romeo. In addition to the mansion metaphor, Juliet uses the simile that the present day is as "tedious" (line 28) as "the night before some festival" (line 29) for an impatient child who must wait before wearing new clothes.

- o Juliet's comparison of her emotions to those of an "impatient child" (line 30) shows that she is feeling a childlike excitement and anticipation, emphasizing the intensity of her feelings for Romeo.

ⓘ **Differentiation Consideration:** If students struggle to analyze Juliet's figurative language, consider asking the following scaffolding question:

How does Juliet describe herself in lines 30–31?

🗩 Juliet describes herself as an "impatient child that hath new robes / And may not wear them" (lines 30–31).

What is the effect of Shakespeare's use of dramatic irony in Act 3.1 and Act 3.2, lines 1–31?

🗩 Shakespeare's use of dramatic irony creates tension between what Juliet believes and what the audience knows.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare create tension in this passage?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▸ Students independently answer the prompt, using evidence from the text.

🗩 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to reread Juliet's soliloquy (Act 3.2, lines 1–31) and complete the Act 3.2, Lines 1–31 Summary Tool.

▸ Students follow along.

Homework

Reread Juliet's soliloquy (Act 3.2, lines 1–31) and complete the Act 3.2, Lines 1–31 Summary Tool.

Act 3.2 Lines 1–31, Summary Tool

Name:		Class:		Date:	

Directions: Reread Act 3.2, lines 1–31 (from "Gallop apace, you fiery-footed steeds / Towards Phoebus' lodging" to "hath new robes / And may not wear them") and answer the following prompts.

Act 3.2, Lines 1–31 Summary Tool
Summarize these lines, noting the main characters, the setting, and important events.
What traits does Juliet exhibit in this scene?
Identify specific words or images that contribute to the mood of the scene.

9.1.3	Lesson 12

Introduction

In this lesson, students work with standard RL.9-10.7 as they analyze how artists treat the same subject in different media. Building on their understanding of Act 3.2, lines 1–31 (from "Gallop apace, you fiery-footed steeds" to "hath new robes / And may not wear them"), students analyze how the artist Marc Chagall treats the same subject in his painting, "Romeo and Juliet." Next, students consider Baz Lurhmann's cinematic treatment of the same scene in his film, *Romeo + Juliet.* Student learning is assessed via a Quick Write at the end of the lesson: Choose either Marc Chagall's painting "Romeo and Juliet" or Baz Luhrmann's *Romeo + Juliet*. Which aspects of William Shakespeare's *Romeo and Juliet* does the artist/director choose to emphasize and which aspects are absent? In addition, students may choose to respond to an optional extension question: Analyze the impact of these choices.

For homework, students respond briefly to the same prompt, analyzing the work not discussed in the Quick Write.

Standards

Assessed Standard(s)	
RL.9-10.7	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt:
• Choose either Marc Chagall's painting "Romeo and Juliet" or Baz Luhrmann's *Romeo + Juliet*.

Which aspects of William Shakespeare's *Romeo and Juliet* does the artist/director choose to emphasize and which aspects are absent?

ⓘ Some students may benefit from responding to the optional extension prompt:

    o Analyze the impact of these choices.

High Performance Response(s)

A High Performance Response should:

- Select an artwork and identify its title and creator (e.g., Baz Luhrmann's *Romeo + Juliet* or Marc Chagall's "Romeo and Juliet").

- Identify which aspects of Shakespeare's play the artist chose to emphasize.

  o *Romeo + Juliet:* Luhrmann emphasizes Juliet's innocence through the imagery of candles and angels, and her joy through the close-ups of her smiling while she delivers her soliloquy and her eagerness for Romeo's arrival.

  o "Romeo and Juliet": Chagall emphasizes Romeo and Juliet's love for each other through the two portraits of the couple: one full-length and one of just their heads. In the full-length portrait, Romeo wraps his arm around Juliet protectively while she rests her head on him; in the small picture of their faces, their foreheads are touching.

- Identify which aspects of Shakespeare's play the artist chose to omit.

  o *Romeo + Juliet:* Luhrmann cut a large portion of Juliet's soliloquy, eliminating her beautiful, figurative language and her many expressions of joy and love.

  o "Romeo and Juliet": The violence in the play is absent from Chagall's painting. There is no evidence of feuding families or of people dying as a result of those feuds.

ⓘ Student responses to the extension prompt may include the following:

  o *Romeo + Juliet:* The imagery of candles, statues of angels, and the statue of the Virgin Mary reinforces the religious imagery that Romeo uses when he first meets Juliet and presents her as an innocent and sheltered girl.

  o "Romeo and Juliet": By using bright colors and happy imagery, without including any of the darker elements, Chagall creates a painting that allows viewers to see Romeo and Juliet happy, as they might have been if their families had not been feuding. The happy picture of the couple creates a feeling of tension, because viewers knowing that Romeo and Juliet are doomed will recognize that this happiness is only temporary.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None.*
Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)
• None.*

* Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.7	
• Text: *Romeo and Juliet* by William Shakespeare, Act 3.2: lines 1–31	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Analyzing Visual Interpretations of Literature	3. 35%
4. Analyzing Cinematic Interpretations of Literature	4. 35%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Student copies of the 9.1 Common Core Learning Standards Tool (refer to 9.1.1 Lesson 1)
- Student copies of the Act 3.2, Lines 1–31 Summary Tool (refer to 9.1.3 Lesson 11)
- Copies of the Visual Arts Analysis Tool for each student

- Copies of Marc Chagall's "Romeo and Juliet" for each student
- Copies of Baz Luhrmann's *Romeo + Juliet* (1:07:00–1:07:50)
- Copies of the *Romeo + Juliet* Film Viewing Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
●	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.7. In this lesson, students analyze how two artists choose to interpret the characters William Shakespeare creates in *Romeo and Juliet*. After discussing the selected excerpt in pairs, students view Marc Chagall's "Romeo and Juliet," examining the choices he made when interpreting Shakespeare's characters. Students then watch and analyze a clip from Baz Luhrmann's *Romeo + Juliet*. The lesson concludes with a Quick Write.

▶ Students look at the agenda.

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: RL.9-10.7. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

▶ Students read and assess their familiarity with standard RL.9-10.7.

Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

● Student responses should include:

  o Analyze how the same subject is represented in two different types of art.
  o Analyze what is highlighted or left out of each representation of the scene.

Activity 2: Homework Accountability   10%

Instruct students to talk in pairs about their responses to the previous lesson's homework assignment (Reread Juliet's soliloquy (Act 3.2, lines 1–31) and complete the Act 3.2, Lines 1–31 Summary Tool.)

▸ Students share their Act 3.2, Lines 1–31 Summary Tools.

🗨 See Model Act 3.2, Lines 1–31 Summary Tool for possible student responses.

Lead a brief whole-class discussion of student responses.

Activity 3: Analyzing Visual Interpretations of Literature   35%

Distribute the Visual Arts Analysis Tool. Inform students that they will use this tool to organize their observations about a painting by Marc Chagall that represents Romeo and Juliet.

What decisions might an artist make about subject matter, colors, shapes, and other artistic choices?

🗨 Student responses may include:

o An artist might choose the subject of the painting.
o An artist might choose the setting of a painting.
o An artist might choose colors to create a certain mood.
o An artist might choose where to place objects.
o An artist might choose a particular style (realistic, abstract, impressionistic, etc.).
o An artist might include symbolic elements.

Lead a brief whole-class discussion of student responses.

Instruct students to make notes as they study the painting "Romeo and Juliet," recording their observations about Chagall's choices regarding what is emphasized and what is absent from the scene.

Project the painting or distribute color copies of the print to each pair. Instruct students to view the painting carefully before completing the tool in small groups.

▸ Students work together to study and discuss the picture to complete the tool.

🗨 See the Model Visual Arts Analysis Tool for possible student responses.

Post or project the following focus question for students to consider as they analyze the painting:

What do you notice about the figures, objects, and artistic choices?

ⓘ **Differentiation Consideration**: Consider posting or projecting the following guiding prompts to support students in their viewing:

> **Look at how the artist uses colors, shapes, and lines to depict Romeo and Juliet.**

Lead a brief whole-class discussion of student responses.

Activity 4: Analyzing Cinematic Interpretations of Literature   35%

Distribute the *Romeo + Juliet* Film Viewing Tool. Inform students that they will use this tool to organize their observations about a clip of the film that presents Act 3.2, lines 1–31. Instruct students to take notes during the film, recording their observations about Luhrmann's choices regarding what is emphasized and what is absent from the scene.

Ask students to recall other scenes of *Romeo + Juliet* they have seen and consider directorial choices they noticed:

- 🗨 Student responses may include:
    - o Luhrmann sets the story in the present, using modern clothing and settings.
    - o Luhrmann uses loud music and directs actors in the fight scenes to speak loudly and aggressively to create a violent mood.
    - o Luhrmann uses modern music.
    - o Luhrmann sometimes uses camera shots that change abruptly and create an almost dizzying effect.

Post or project the following focus question for students to consider as they view the film:

What do you notice about the characters, setting, and cinematic choices?

ⓘ **Differentiation Consideration**: Consider posting or projecting the following guiding prompts to support students in their viewing:

> **Look at the characters, their clothing, and the way they act. Look at when and where the story happens. Look at how the movie camera and lighting are used.**

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (1:07:00–1:07:50).

ⓘ This film clip is very short; for the purposes of this activity, it may be useful to view the clip more than once.

- ▶ Students watch the film and take notes on their tool.
- 🗨 See Model *Romeo + Juliet* Film Viewing Tool for possible student responses.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

Choose either Marc Chagall's painting "Romeo and Juliet" or Baz Luhrmann's *Romeo + Juliet*. Which aspects of William Shakespeare's *Romeo and Juliet* does the artist/director choose to emphasize and which aspects are absent?

Instruct students to look at their annotations to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▸ Students independently answer the prompt using evidence from the text.

🗩 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to analyze whichever work they did not discuss in the Quick Write, and respond briefly to the same Quick Write prompt: Which aspects of William Shakespeare's *Romeo and Juliet* does the artist/director choose to emphasize and which does he omit? Some students may benefit from also answering the extension prompt: Analyze the impact of these choices.

Also for homework, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a three- to five-minute discussion of their texts based on that standard.

▸ Students follow along.

Homework

Analyze the work you did not discuss in the Quick Write, and respond to the same Quick Write prompt: Which aspects of William Shakespeare's *Romeo and Juliet* does the artist/director choose to emphasize and which does he omit? (Optional: Analyze the impact of these choices.)

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a brief discussion of your text based on that standard.

Model Act 3.2, Lines 1–31 Summary Tool

Name:		Class:		Date:	

Directions: Reread Act 3.2, lines 1–31 (from "Gallop apace, you fiery-footed steeds / Towards Phoebus' lodging" to "hath new robes / And may not wear them") and answer the following prompts.

Act 3.2 Summary Tool

Summarize these lines, noting the main characters, the setting, and important events.

- 💬 Student responses should include:

    o This scene takes place in Juliet's room.

    o The scene occurs after Romeo has killed Juliet's cousin, Tybalt, though Juliet does not yet know of his death.

    o The scene is the beginning of a soliloquy, with Juliet speaking alone.

    o Juliet says she wishes the day would rush by so that it would be night and Romeo would arrive.

What traits does Juliet exhibit in this scene?

- 💬 Student responses may include:

    o Juliet is impatient; she says she wants the sun to rush across the sky "And bring in cloudy night immediately" so that Romeo will come (line 4); she describes herself as "an impatient child that hath new robes / And may not wear them" (lines 30–31).

    o She is imaginative; she uses lots of figurative language, including calling the sun Phaeton's carriage (lines 1–4); she calls the night a "sober-suited matron all in black" (line 11).

    o She is in love, describing the beauty of Romeo's face as so "fine" that she tells the night to "Take him and cut him out in little stars, / And he will make the face of heaven so fine / That all the world will be in love with night / And pay no worship to the garish sun" (lines 22–25).

    o She uses metaphors to describe her anticipation of her wedding night, comparing her situation to that of someone who has "bought the mansion of a love / But not possessed it" (lines 26–27), and herself as "sold, / not yet enjoyed" (lines 27–28).

Identify specific words or images that contribute to the mood of the scene.

🗨 Student responses vary widely, but may include:

- o Juliet uses imagery from mythology ("fiery footed steeds" galloping "[t]owards Phoebus' lodging" (lines 1–2) and the image of Romeo "cut … out in little stars" (line 22) so that he will "make the face of heaven so fine" (line 23) to express how magnificent their love is).

- o Juliet uses active verbs such as "gallop" (line 1) and "leap" (line 7) to express her impatience.

- o Juliet uses imagery from nature, the sun and moon, and "new snow upon a raven's back" (line 19) to express the natural beauty of their love.

- o Juliet uses gentle words, including *civil* (line 10), *simple* (line 16), *gentle* (line 20), and *loving* (line 20) to express tenderness.

- o Juliet uses playful images, including a reference to gambling in "learn me how to lose a winning match" (line 12), a reference to hunting in "Hood my unmanned blood" (line 14), and references to childhood in "cut him out in little stars" (line 22) and "the night before some festival" when an "impatient child" that "hath new robes/ And may not wear them" (lines 30–31).

Visual Arts Analysis Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Marc Chagall's treatment of *Romeo and Juliet*.

Focus Question: What do you notice about the figures, objects, and artistic choices?

Summary (Briefly describe the painting.):

What is omitted?

Subject Matter	Colors/Symbols/Imagery/Mood	Other Artistic Choices
e.g., Who is in the painting? How are they presented (e.g., moving, still)? How are the figures placed in relation to each other? Who is most important? (How can you tell?)	*e.g., What are the main colors in the painting? What is the quality of the colors (Are they bright? Dark? Muted?) What symbols or imagery can you identify? What mood do the colors, symbols, and imagery create?*	*e.g., What style has the artist used in the painting? What kinds of lines or brushstrokes do you see?*

Model Visual Arts Analysis Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Marc Chagall's treatment of *Romeo and Juliet*.

Focus Question: What do you notice about the figures, objects, and artistic choices?

Summary (Briefly describe the painting.): The painting shows Romeo and Juliet embracing as they float above a city; the same two people might be represented in the circle in the upper right-hand corner of the painting.

What is omitted?

Chagall has not included any of the violence or hatred included in the play.

Subject Matter	Colors/Symbols/Imagery/Mood	Other Artistic Choices
e.g., Who is the painting? How are they presented (e.g., moving, still)? How are the figures placed in relation to each other? Who is most important? (How can you tell?)	*e.g., What are the main colors in the painting? What is the quality of the colors (Are they bright? Dark? Muted?) What symbols or imagery can you identify? What mood do the colors, symbols, and imagery create?*	*e.g., What style has the artist used in the painting? What kinds of lines or brushstrokes do you see?*
In both arrangements, Romeo and Juliet are embracing. They are clearly in love, but they are looking out of the picture (not at each other in the larger portrait, but looking downward in the smaller picture). Romeo and Juliet seem to be equally important. Although Romeo is taller than Juliet and takes up more space on the canvas, Juliet is in front of Romeo, so she is more visible.	The main colors are pink and green, with a little bit of orange and blue. The colors are bright and mostly cheerful. Some buildings are in the background, suggesting the city of "fair Verona" (Prologue, line 2). It looks as though Romeo is in front of a leafy tree, suggesting the season of summer maybe in connection to Juliet's reference to their love as "This bud of love by summer's ripening breath" that "May prove a beauteous	The painting is fantastical; it is not realistic—people are floating in the sky; the horse and sky are green, and the horse has two eyes on one side of its head; the back of the horse is pink and seems to be a different creature. There is a strange pink shape in the upper right hand corner of the painting; the figures seem roughly sketched rather than precisely drawn.

	flower" (Act 2.2, lines 121–122). The pink circle in the upper left-hand corner might represent the same idea.	
	The dove above their heads might symbolize the peace that is the final result of their "death-marked love" (Prologue, line 9).	
	The small circle with Romeo and Juliet's faces might be the sun or moon, since they often describe each other in terms of the sun and moon.	
	The horse behind Juliet might represent the "fiery-footed steeds" that she asks to "[g]allop apace" while she is waiting for Romeo to arrive on their wedding night (Act 3.2, line 1).	
	The green tree, the pretty town, the happy couple, and the dove create a happy, peaceful mood.	

Romeo + Juliet Film Viewing Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's treatment of *Romeo and Juliet*.

Focus Question: What do you notice about the characters, setting, and cinematic choices?

Summary (Briefly describe the events of this scene.):

What is omitted?

Character Development	Setting	Cinematic Choices
e.g., Who is in each scene? Who gets most screen time? What styles do the actors use when portraying their characters?	*e.g., Where is this scene set? What do you notice about this environment? What do you notice about the time and place?*	*e.g., What kind of soundtrack does the director use? What do you notice about how the camera changes position at different moments in the scene? What is the camera angle? What or who is being framed? On whom or what does light shine or not shine?*

Model *Romeo + Juliet* Film Viewing Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's treatment of *Romeo and Juliet*.

Focus Question: What do you notice about the characters, setting, and cinematic choices?

Summary (Briefly describe the events of this scene.): Juliet waits for Romeo and expresses her impatience for his arrival.

What does Luhrmann omit?

Luhrmann omits many of Juliet's lines from her soliloquy.

Character Development	Setting	Cinematic Choices
e.g., Who is in each scene? Who gets most screen time? What styles do the actors use when portraying their characters?	*e.g., Where is this scene set? What do you notice about this environment? What do you notice about the time and place?*	*e.g., What kind of soundtrack does the director choose? What do you notice about how the camera changes position at different moments in the scene? What is the camera angle? What or who is being framed? On whom or what does light shine or not shine?*
Juliet gets almost all of the screen time of this short scene (no other characters interact with her; this is a soliloquy). Juliet is wearing a simple white t-shirt and sweatpants. Her costume presents her as simple and genuine. Juliet is quietly bubbling over with happiness; she smiles throughout the scene and hugs herself as she waits for Romeo to arrive. She seems innocent and	The scene is set in Juliet's bedroom. Juliet has lots of candles lit, creating a romantic mood, but also one that feels a little like a church, especially with all of the statues. The room has statues of angels and a statue of the Virgin Mary in it, reminding the audience that Juliet is innocent and that she is very sheltered.	The scene is very quiet. A soft percussion instrument plays and soprano voices sing in the background, creating a soothing, angelic effect. The scene begins with a close-up of Juliet. The camera changes positions as it films Juliet, so viewers see her from different angles. Occasionally, the camera moves away to provide a broader picture, including her room,

joyful.		filled with candles and angels, and her bed.
		At the end of the scene, the camera pulls away quickly and shifts to the next scene.
		The scene is dimly lit with some candles giving a warm glow to the room.
		The scene is shot in mostly shades of white, black, and grey.
		The main colors in the scene are those of night: black, white, and blue.

9.1.3	Lesson 13

Introduction

In this lesson, students read and analyze an excerpt of Act 3.3 from *Romeo and Juliet*, in which Friar Laurence tells Romeo that Romeo has been banished from Verona, and Romeo describes how living in exile, apart from Juliet, would be torture. Students read lines 1–70 (from "Romeo, come forth, come forth, thou fearful man" to "Taking the measure of an unmade grave") and analyze the cumulative impact of Shakespeare's word choices on the development of Romeo's character. Student learning is assessed via a Quick Write at the end of the lesson: How do Romeo's responses to Friar Laurence develop a central idea in this excerpt?

For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of a focus standard of their choice and prepare for a brief discussion of how they applied the focus standard to their text.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
Addressed Standard(s)	
L.9-10.4.a, b	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • How do Romeo's responses to Friar Laurence develop a central idea in this excerpt?
High Performance Response(s)
A High Performance Response should: • Identify a central idea in the text (e.g., fate). • Explain how Romeo's interactions with Friar Laurence develop a central idea in the text (e.g., In the opening lines of Act 3.3, Shakespeare develops the central idea of fate when Friar Laurence tells Romeo that "[a]ffliction is enamoured of [Romeo's] parts" and that Romeo is "wedded to calamity" (line 3). These word choices suggest that Friar Laurence believes that Romeo is the victim of fate because "affliction" and "calamity" seek him out. Similarly, Romeo's repeated use of the word "death," which he uses to describe his banishment, suggests that he is fated to die and that there is no escape. Shakespeare underlines this through Romeo's use of words such as "purgatory," "torture," and "hell," (line 18), which suggest that a terrible fate awaits Romeo).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• affliction (n.) – a state of pain, distress, or grief; misery • enamored (adj.) – filled or inflamed with love • calamity (n.) – a great misfortune or disaster, as a flood or serious injury • doomsday (n.) – the day of the Last Judgment, at the end of the world • banished (adj.) – forced to leave a country as punishment • mangle (v.) – to injure severely, disfigure, or mutilate by cutting, slashing, or crushing • doting (adj.) – excessively fond
Vocabulary to teach (may include direct word work and/or questions)
• tidings (n.) – news, information, or intelligence • exile (n.) – expulsion from one's native land by authoritative decree • mistermed (adj.) – wrongly named

File: 9.1.3 Lesson 13, v2 **Date:** 8/31/2014 **Classroom Use:** Starting 9/2014

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2

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Additional vocabulary to support English Language Learners (to provide directly)
• acquaintance (n.) – the state of knowing someone in a personal or social way

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, RL.9-10.4, L.9-10.4.a, b	
• Text: *Romeo and Juliet* by William Shakespeare, Act 3.3: lines 1–70	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 60%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)

- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)– students may need additional blank copies

- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.3 and RL.9-10.4. In this lesson, students read and analyze Act 3.3, lines 1–70 (from "Romeo, come forth, come forth, thou fearful man" to "Taking the measure of an unmade grave"). Students analyze Romeo's responses to Friar Laurence and consider how these responses develop a central idea in the text.

▶ Students look at the agenda.

Activity 2: Homework Accountability   10%

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

————————

Instruct students to Turn-and-Talk in pairs about their responses to the previous lesson's homework assignment. (Analyze the work you did not discuss in the Quick Write, and respond to the same Quick Write prompt from the Lesson 12 assessment: Which aspects of William Shakespeare's *Romeo and Juliet* does the artist/director choose to emphasize and which does he omit? (Optional: Analyze the impact of these choices).)

▶ Student pairs Turn-and-Talk about their responses to the homework activity.

🗨 Student response may include:

- In the film *Romeo + Juliet*, Luhrmann emphasizes Juliet's innocence through the imagery of candles and angels; her joy, through the close-ups of her smiling while she delivers her soliloquy; and her eagerness for Romeo's arrival. Luhrmann cuts a large portion of Juliet's soliloquy, eliminating her beautiful, figurative language and her many expressions of joy and love.
- In the painting "Romeo and Juliet," Chagall emphasizes Romeo and Juliet's love for each other through the two portraits of the couple, one full-length and one of just their heads. In the full-length portrait, Romeo wraps his arm is around Juliet protectively while she rests her head on him; in the small picture of their faces, their foreheads are touching. The violence in the play is absent from Chagall's painting; there is no evidence of feuding families or of people dying as a result of those feuds.

ⓘ Student responses to the extension prompt may include the following:

- *Romeo + Juliet:* The imagery of candles, statues of angels, and the statue of the Virgin Mary reinforces the religious imagery that Romeo uses when he first meets Juliet and presents her as an innocent and sheltered girl.
- "Romeo and Juliet": By using bright colors and happy imagery, without including any of the darker elements, Chagall creates a painting that allows viewers to see Romeo and Juliet happy, as they might have been if their families had not been feuding. The happy picture of the couple creates a feeling of tension, because viewers knowing that Romeo and Juliet are doomed will recognize that this happiness is only temporary.

Lead a brief, whole-class discussion of student responses.

Activity 3: Masterful Reading   10%

Have students listen to a masterful reading of Act 3.3, lines 1–70 of *Romeo and Juliet* (from "Romeo, come forth, come forth, thou fearful man" to "Taking the measure of an unmade grave"), instructing students to listen for repeated words and phrases.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration**: Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

Which words are repeated in the passage?

▸ Students follow along, reading silently.

Activity 4: Reading and Discussion   60%

Instruct students to form small groups. Post or project the questions below for students to discuss. Instruct students to revise or add to their annotations as they analyze the text.

ⓘ Remind students to keep track of character development in the text using the Character Tracking Tool.

Provide students with the following definitions: *affliction* means "a state of pain, distress, or grief; misery," *enamored* means "filled or inflamed with love," *calamity* means "a great misfortune or disaster, as a flood or serious injury," *doomsday* means "the day of the Last Judgment, at the end of the world," and *banished* means "forced to leave a country as punishment."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *affliction*, *enamored*, *calamity*, *doomsday,* and *banished* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definition: *acquaintance* means "the state of knowing someone in a personal or social way."

▸ Students write the definition of *acquaintance* on their copies of the text or in a vocabulary journal.

Instruct small groups to read Act 3.3, lines 1–23 (from "Romeo, come forth, come forth, thou fearful man" to "And smilest upon the stroke that murders me") and answer the following questions before sharing out with the class.

What do Friar Laurence's first words in Act 3.3 suggest about Romeo?

🗨 Friar Laurence says "[a]ffliction is enamoured of [Romeo's] parts" (line 2) to describe how Romeo is in miserable and in pain. He also says Romeo is "wedded to calamity" (line 3). The use of "wedded" (line 3) implies that problems are constant in Romeo's life.

To what "news" does Romeo refer on line 4?

🗨 The "news" (line 4) is the punishment Romeo awaits from the Prince. Romeo expects "sorrow" (line 5) but does not yet know the details of the punishment.

What words or phrases help you to make meaning of Friar Laurence's use of *"tidings"* in line 7?

🗨 Romeo asks, "Father, what news? What is the Prince's doom?" (Line 4) and Friar Laurence responds, "I bring thee tidings of the Prince's doom" (Line 8). Because Friar Laurence responds to Romeo's question about news, *tidings* most likely means "news."

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.a through the process of using context to make meaning of a word.

What is the "gentler judgment" Friar Laurence describes?

🗨 Friar Laurence explains that the Prince does not sentence Romeo to death. He says the gentler judgment is, "[n]ot body's death, but body's banishment" (line 11). This means that Romeo will not be put to death, but he must leave Verona.

How does Romeo's reaction to his banishment develop his character?

🗨 Romeo views banishment as a punishment worse than death. He says, "exile hath more terror in his look, /… than death" (lines 13–14).

ⓘ **Differentiation Consideration:** If students struggle to analyze Romeo's first reaction to the news of his banishment, consider asking the following scaffolding question:

Which words or phrases help you to make meaning of the word *exile*?

🗨 Romeo speaks of banishment and *exile* as if they are similar in meaning. After Romeo says banishment is worse than death, he says that "exile hath more terror in his look, / … than death" (lines 13–14). This suggests that *exile*, like banishment, describes when a person is forced to leave a place as a form of punishment.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.a through the process of using context to make meaning of unknown words.

How does Romeo's response to the advice on line 16 develop his character?

🗨 Friar Laurence advises Romeo to "[b]e patient, for the world is broad and wide" (line 16). Romeo responds figuratively by saying, "There is no world without Verona walls / But purgatory, torture, hell itself" (line 17), meaning that a "world" other than Verona is a miserable place. Romeo's response develops Romeo as a deeply emotional character.

ⓘ Consider reminding students of their reading from 9.1.1 Lesson 4 in which they defined *purgatory* as "any condition or place of temporary suffering."

Using context and the structure of the word, define the word *mistermed* on line 21. What does Romeo mean by "banished / Is death mistermed" (lines 20–21)?

🗨 Romeo first says that banishment is worth than death, and then states, "'banished'/ Is death mistermed" (lines 20–21). The root word *term* means "a word," and the prefix *mis* means "incorrect." Therefore, *mistermed* may mean "an incorrect word," and Romeo's statement means that, in his mind, banishment is just another word for death.

7

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.a, b through the process of using context and word parts to make meaning of unknown words.

What does Romeo mean when he says that "Calling death 'banished', / Thou cutt'st my head off with a golden axe / And smilest upon the stroke that murders me" (lines 21–22)?

- 💬 Romeo compares his banishment to having his head cut off with a golden axe while the murderer smiles. Romeo feels that banishment is the same as death but described in kinder terms, just as being killed with a golden axe could make death seem less unpleasant but still have the same result.

ⓘ **Differentiation Consideration:** Consider posing the following scaffolding question:

Why does Romeo compare banishment to death?

- 💬 Romeo compares banishment to death because he feels that living without Juliet is like not living at all, or being dead.

How does the golden axe metaphor develop Romeo's character?

- 💬 Romeo's golden axe metaphor is violent and the description of cutting his head off is extreme. Romeo's use of this violent, descriptive metaphor shows how passionately he feels about staying in Verona. It also shows that Romeo is an emotional, dramatic person.

Lead a brief, whole-class discussion of student responses.

Instruct small groups to read Act 3.3, lines 24–70 (from "O deadly sin, O rude unthankfulness!" to "Taking the measure of an unmade grave") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *mangle* means "to injure severely, disfigure, or mutilate by cutting, slashing, or crushing" and *doting* means "excessively fond."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- ▸ Students write the definitions of *mangle* and *doting* on their copies of the text or in a vocabulary journal.

How do Friar Laurence and Romeo each view the Prince's decision?

- 💬 Student responses should include:

  - o Friar Laurence believes that Romeo should be thankful for the Prince's "dear mercy" (line 28). He explains that according to the law, Romeo should face penalty of death for his crime.

o   Romeo believes the banishment is "torture and not mercy" (line 29) because he does not want to be separated from Juliet.

How does Shakespeare use figurative language in lines 29–30?

🗩   Shakespeare's use of figurative language develops Romeo as an emotional character. Romeo uses a metaphor when he states that "Heaven is here / Where Juliet lives" (lines 29–30).

How do Romeo's animal and insect references in lines 26–39 develop his tone?

🗩   Romeo says that "every cat and dog/ And little mouse" can see Juliet, but he cannot if he is banished. Romeo also says the "carrion flies" (line 35) are more fortunate than him because they can land on Juliet's skin and lips. Romeo's comparison of himself to "every unworthy thing" develops a depressed and desperate tone (line 31).

How does Romeo's reaction to Friar Laurence's "philosophy" develop his character?

🗩   Romeo rejects Friar Laurence's offer to share philosophy. Before Friar Laurence can share his thoughts, Romeo says impatiently, "Hang up philosophy!" (line 57). Then Romeo tells the Friar to "Talk no more" (line 60). Romeo is so concerned about being with Juliet that he is impatient and will not listen to any other ideas.

Why does Romeo say Friar Laurence "canst not speak"?

🗩   Romeo says Friar Laurence cannot speak because he has not had the same experiences as Romeo, so he "dost not feel" (line 64) what Romeo feels.

What is the impact of the repetition of the words *banished* and *banishment* on Romeo's character development and tone?

🗩   Shakespeare repeats the word *banished* or *banishment* 18 times in Romeo and Friar Laurence's conversation. Romeo views banishment as an act of torture and a kind of death. The repetition of *banished* and *banishment* shows Romeo's obsession with staying close to Juliet, and further develops a tone of desperation and sadness.

Lead a whole-class discussion of student responses.

Activity 5: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

How do Romeo's responses to Friar Laurence develop a central idea in this excerpt?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

> ▶ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

> ▶ Students independently answer the prompt, using evidence from the text.

> 🗩 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR text through the lens of a focus standard of their choice and prepare for a three- to five-minute discussion of their text based on that standard.

> ▶ Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Model Character Tracking Tool

Name:		Class:		Date:	

Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Juliet	In love	Juliet wants Romeo to "[l]eap to [her] arms" (Act 3.2, line 7).
		Juliet makes multiple references to her desire to have a physical relationship with Romeo. For example, she wants to "lose a winning match / Played for a pair of stainless maidenhoods" (Act 3.2, lines 12–13). This metaphor describes her desire to be with Romeo.
		In Act 1.3, Juliet did not want to be married or fall in love with a man. She said, "[marriage] is an honour that I dream not of" (Act 1.3, line 67). However, after she decides to marry Romeo, she desires strongly to be with her husband in romantic situations. She tells the night, "Give me my Romeo" (Act 3.2, line 21).
	Young and childish	Juliet says she wants to "take [Romeo] and cut him out in little stars" (Act 3.2, line 22). This childish reference shows that Juliet still has some thoughts like a child.
		Juliet uses a simile to describe her eagerness to be with Romeo. She likens her excitement to that of an "impatient child that hath new robes / And may not wear them" (Act. 3.2, lines 30–31). The comparison to the excitement of a child suggests that Juliet is young and childish.
Romeo	Dramatic	Romeo views banishment as a punishment worse than death. He says, "exile hath more terror in his look, /… than death" (lines 13–14).
		Romeo likens banishment to death when he says, "banished'/ Is death mistermed" (lines 20–21).
		Romeo compares describing his punishment as banishment to cutting off his head with a golden axe and then smiling about it. He says, "Thou cutt'st my head off with a golden axe / And smilest upon the stroke that

Character	Trait	Evidence
		murders me" (lines 22–23).
	Impatient	Romeo does not allow Friar Laurence to speak: Before Friar Laurence can share his thoughts, Romeo says, "Hang up philosophy!" (line 57). Then Romeo tells the Friar to "Talk no more" (line 60).
		In line 64, Romeo claims that Friar Laurence cannot speak because he "dost not feel" the way that Romeo does.

9.1.3 | Lesson 14

Introduction

In this lesson, students read and analyze an excerpt of Act 4.1 from *Romeo and Juliet* in which Juliet tells Friar Laurence that she will kill herself to avoid marrying Paris, and Friar Laurence suggests a plan to save Juliet from the marriage. Students read lines 44–88 (from "O, shut the door, and when thou hast done so" to "To live an unstained wife to my sweet love") and analyze how Shakespeare develops Juliet's character through her interactions with Friar Laurence. Students also view a brief film clip of events preceding Act 4.1. In the film clip, Juliet quarrels with her parents because she does not want to marry Paris. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop Juliet's character in this excerpt?

For homework, students write a paragraph in response to the following prompt: How does Friar Laurence advance the plot in *Romeo and Juliet* up to this point?

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
L.9-10.4.c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • How does Shakespeare develop Juliet's character in this excerpt?
High Performance Response(s)
A High Performance Response should: • Identify aspects of Juliet's character (e.g., Juliet is emotional; Juliet is determined). • Analyze how Shakespeare develops Juliet's character (e.g., Shakespeare develops Juliet through her interactions with Friar Laurence. Juliet's words and actions show that she is desperate and determined. Juliet threatens to take extreme actions if Friar Laurence cannot provide a solution to her problems. Juliet believes her situation is "past hope, past cure, past help" (line 45) so she goes to Friar Laurence because she trusts him and wants his advice. Juliet says that if Friar Laurence does not "[g]ive [her] some present counsel" (line 61) about how to avoid the marriage then she will use the "bloody knife" (line 62) to commit suicide. This shows that Juliet is determined to take extreme measures to avoid being married to Paris.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• deed (n.) – a signed and usually sealed instrument containing some legal transfer, bargain, or contract • counsel (n.) – advice; opinion or instruction given in directing the judgment or conduct of another • arbitrating (v.) – deciding; determining • chide (v.) – to express disapproval of; scold; reproach • shanks (n.) – parts of the lower limb in humans between the knee and the ankle
Vocabulary to teach (may include direct word work and/or questions)
• prorogue (v.) – postpone • label (n.) – supplementary clause that would cancel a previous contract • charnel-house (n.) – building next to where church skulls and bones are stored • chapless (adj.) – without a lower jaw • shroud (n.) – a cloth or sheet in which a corpse is wrapped for burial

Additional vocabulary to support English Language Learners (to provide directly)
• weep (v.) – to cry because you are very sad or are feeling some other strong emotion
• umpire (n.) – one having authority to decide finally a controversy or question between parties
• remedy (n.) – something that corrects or counteracts
• tremble (v.) – to shake slightly because you are afraid, nervous, excited, etc.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, L.9-10.4.c	
• Text: *Romeo and Juliet* by William Shakespeare, Act 4.1: lines 44–88	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Film Clip: *Romeo + Juliet*	3. 10%
4. Masterful Reading	4. 10%
5. Reading and Discussion	5. 50%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the *Romeo + Juliet* Film Summary Tool (refer to 9.1.3 Lesson 2)—students may need additional blank copies
- Baz Luhrmann's *Romeo + Juliet* (1:22:19–1:26:34)
- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students read the beginning of the conversation between Juliet and Friar Laurence and analyze how Shakespeare develops characters. Prior to reading, students view a film clip from Baz Luhrmann's *Romeo + Juliet* in which Juliet's parents tell her that she will marry Paris, and Juliet argues with them.

▶ Students look at the agenda.

Activity 2: Homework Accountability   10%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Activity 3: Film Clip: *Romeo + Juliet*   10%

Instruct students to take out the *Romeo + Juliet* Film Summary Tool. Instruct students to take notes as they view the excerpt, focusing especially on characters and events.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (1:22:19–1:26:34).

▶ Students watch the film and take notes on their tool.

💬 See Model *Romeo + Juliet* Film Summary Tool for possible student responses.

Post or project the following questions for students to answer in pairs:

Which characters appear in this excerpt from Baz Luhrmann's *Romeo + Juliet*?

- 💬 Student responses should include:

  - o The characters in this scene are Juliet, Capulet, Capulet's Wife, and the Nurse.

What happens in this portion of the film?

- 💬 Student responses should include:

  - o Lady Capulet tells Juliet that she will marry Paris the following Thursday.
  - o Juliet becomes upset and says she will kill herself if she is forced to marry Paris.
  - o Capulet enters and becomes angry with Juliet.
  - o Juliet says she will go to Friar Laurence to make confession.

Lead a brief whole-class discussion of student responses.

Activity 4: Masterful Reading   10%

Have students listen to a masterful reading of Act 4.1, lines 44–88 of *Romeo and Juliet* (from "O, shut the door, and when thou hast done so" to "To live an unstained wife to my sweet love"), instructing students to listen for what Juliet wants from Friar Laurence.

- ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

- ⓘ **Differentiation Consideration**: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

  Which words and phrases show how Juliet feels?

  - ▸ Students follow along, reading silently.

Activity 5: Reading and Discussion   50%

Instruct students to form small groups. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read Act 4.1, lines 44–67 (from "O, shut the door, and when thou hast done so" to "If what thou speak'st speak not of remedy") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *deed* means "a signed and usually sealed instrument containing some legal transfer, bargain, or contract," *counsel* means "advice; opinion or instruction given in directing the judgment or conduct of another," and *arbitrating* means "deciding; determining."

ⓘ Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *deed*, *counsel*, and *arbitrating* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of *prorogue* and *label*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of using explanatory notes to make meaning of a word.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *weep* means "to cry because you are very sad or are feeling some other strong emotion," *umpire* means "one having authority to decide finally a controversy or question between parties," and *remedy* means "something that corrects or counteracts."

▸ Students write the definitions of *weep*, *umpire*, and *remedy* on their copies of the text or in a vocabulary journal.

How do specific word choices develop Juliet's tone?

🗩 Student responses may include:

o The word *weep* (line 45) shows that Juliet is sad and develops a sad tone.
o The phrases "past hope, past cure, past help" (line 45) develop a hopeless tone.

ⓘ Remind students that they should keep track of character development in the text using the Character Tracking Tool.

What is the cause of Juliet's "grief" (line 46)?

🗩 Juliet is upset because she must marry Paris. Friar Laurence says Juliet must "On Thursday next be married to this County" (line 49).

Which words and phrases develop the relationship between Juliet and Friar Laurence?

🗩 Student responses may include:

- o Juliet considers Friar Laurence a friend and confidant. She asks him to "come weep with [her]" (line 45) which suggests that she trusts him.
- o Friar Laurence cares about Juliet. He says, "[i]t strains me past the compass of my wits" (line 47), suggesting that he has thought about Juliet's situation and cannot solve the problem.

What is Juliet's purpose for visiting Friar Laurence?

- 💬 Juliet visits Friar Laurence because she wants to stop her marriage to Paris. She tells Friar Laurence, "tell me how I may prevent it" (line 51) referring to the marriage.

What is Juliet's "resolution" on line 53?

- 💬 Juliet's resolution is to kill herself if Friar Laurence does not find a way to prevent her marriage to Paris. The stage direction next to "resolution" (line 53) indicates that Juliet shows Friar Laurence her knife when she talks about the resolution.

How does Juliet's statement "I long to die, / If what thou speak'st speak not of remedy" (lines 66-67) develop her character?

- 💬 Juliet's request that Friar Laurence help her find a "remedy" to fix her situation shows how emotional and passionate she is. Juliet is willing to use her knife to kill herself so she does not commit the "treacherous revolt" (line 58) of loving someone other than Romeo.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read Act 4.1, lines 68–88 (from "Hold, daughter, I do spy a kind of hope" to "To live an unstained wife to my sweet love") and answer the following questions before sharing out with the class. Instruct students to revise or add to their annotations as they analyze the text.

Provide students with the following definitions: *chide* means "to express disapproval of; scold; reproach" and *shanks* means "parts of the lower limb in humans between the knee and the ankle."

- ⓘ Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

  - ‣ Students write the definitions of *chide* and *shanks* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of *charnel-house*, *chapless*, and *shroud*.

- ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of using explanatory notes to make meaning of a word.

ⓘ **Differentiation Consideration:** Consider providing students with the following definition: *tremble* means "to shake slightly because you are afraid, nervous, excited, etc."

▶ Students write the definition of *tremble* on their copies of the text or in a vocabulary journal.

What is the "kind of hope" (line 68) Friar Laurence has for Juliet?

💬 Friar Laurence does not explain his "hope" in detail, but he suggests that his plan requires Juliet to "undertake a thing like death" (lines 73–74) to avoid marrying Paris.

Why does Friar Laurence believe it is "likely [Juliet] wilt undertake" his plan?

💬 Friar Laurence believes Juliet might be able to follow his plan because she is desperate and has "the strength of will to slay [herself]" (line 72) instead of marrying Paris. Friar Laurence knows how determined Juliet is to take action, even if it requires an act as "desperate an execution" (line 69) as suicide.

How does Juliet's description of "Things that … have made [her] tremble" (line 86) develop her character?

💬 Juliet describes several dangerous, scary examples of what she would do "without fear or doubt" (line 87) to avoid marrying Paris. She says she would "leap … / From off the battlements of any tower" (lines 77–78), walk on paths infested by robbers, be with snakes, be chained with bears, or go into a grave with a dead person (lines 79–85). The descriptions show that Juliet is loyal to Romeo and is determined and willing to do whatever the Friar suggests.

Lead a brief whole-class discussion of student responses.

Instruct student groups to briefly review their notes and annotations from Romeo's conversation with Friar Laurence in Act 3.3, lines 1–70 (from "Romeo, come forth, come forth, thou fearful man" to "Taking the measure of an unmade grave") and answer the following question in groups before sharing out with the class.

How do Romeo's responses to Friar Laurence in Act 3.3 compare to Juliet's responses to Friar Laurence in Act 4.1?

💬 Romeo does not let the Friar finish his thoughts. Romeo says, "Thou canst not speak of that thou dost not feel" (Act 3.3, line 64). Friar Laurence says, "I see that mad men have no ears" (Act 3.3, line 61). Juliet, on the other hand says, "[T]ell me how I may prevent [the marriage to Paris]" (line 51), which indicates that she is looking for a plan, and she agrees to follow Friar Laurence's suggestion. Juliet's responses show that she trusts the Friar and his advice.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare develop Juliet's character in this excerpt?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▸   Students listen and read the Quick Write prompt.

ⓘ   Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▸   Students independently answer the prompt using evidence from the text.

🗩   See the High Performance Response at the beginning of this lesson.

Activity 7: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

Also for homework, instruct students to reread Act 4.1, lines 44–88 (from "O, shut the door, and when thou hast done so" to "To live an unstained wife to my sweet love") and consider events earlier in the play before writing a paragraph in response to the following prompt:

How does Friar Lawrence advance the plot in *Romeo and Juliet* up to this point?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▸   Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Additionally, reread Act 4.1, lines 44–88 (from "O, shut the door, and when thou hast done so" to "To live an unstained wife to my sweet love") and consider events earlier in the play before writing a paragraph in response to the following prompt:

How does Friar Lawrence advance the plot in *Romeo and Juliet* up to this point?

Use this lesson's vocabulary wherever possible in your written responses. Use the Short Response Rubric and Checklist to guide your written responses.

Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: Juliet quarrels with her parents because she does not want to marry Paris.

Characters *(i.e., Which characters appear in the film clip?)*	Events *(i.e., What happens in the film clip?)*	Other observations *(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)*
Juliet Capulet's Wife Nurse Capulet	Lady Capulet tells Juliet that she will marry Paris the following Thursday. Juliet becomes upset and says she will not marry Paris. Capulet enters and becomes angry with Juliet for opposing the marriage. Juliet says she will kill herself if she has to marry Paris. Nurse tells Juliet she should marry Paris because she cannot be with Romeo. Juliet says she is going to see Friar Laurence to make confession.	The film is set in Juliet's room. Juliet wears a bathrobe. Capulet's wife wears a dress. The Nurse wears pajamas. The characters are emotional. Juliet cries, Capulet yells and pushes people. The music is quiet and slow.

Model Character Tracking Tool

Name:		Class:		Date:	

Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Juliet	Sad, depressed, hopeless	Juliet asks Friar Laurence to "weep" (line 45) with her. Juliet tells Friar Laurence she is "past hope, past cure, past help" (line 45).
	Emotional	Juliet puts pressure on Friar Laurence to create a plan when she says she will commit suicide if he does not have another plan. She says, "I long to die, / If what thou speak'st speak not of remedy" (lines 66–67).
	Determined, desperate, loyal	Juliet describes several dangerous, scary examples of what she would do rather than marrying Paris. She says she would, "leap … / From off the battlements of any tower" (lines 77–78), walk on paths infested by robbers, be with snakes, be chained with bears, or go into a grave with a dead person (lines 79–85). These descriptions show how strongly Juliet feels about avoiding the marriage and remaining loyal to Romeo.
Friar Laurence	Caring	Friar Laurence mourns for Juliet. He says, "I already know thy grief; / It strains me" (lines 46–47).
	Logical and creative	After he thinks about Juliet's problem, Friar Laurence thinks of a solution. He says, "I do spy a kind of hope" (line 68).

9.1.3	Lesson 15

In this lesson, students read and analyze an excerpt of Act 4.1 from *Romeo and Juliet* in which Friar Laurence explains his plan for Juliet to avoid marrying Paris and be with Romeo instead. Students read lines 89–126 (from "Hold then: go home, be merry, give consent" to "and strength shall help afford. Farewell, dear father"), analyzing the specific details of Friar Laurence's plan and how the plan advances the plot. Student learning is assessed via a Quick Write at the end of the lesson: Write an objective summary of lines 89–126.

For homework, students continue their Accountable Independent Reading (AIR) through a focus standard of their choice and write a paragraph in response to the following prompt: Compare Friar Laurence's words to Romeo in Act 3.3 and his words to Juliet in Act 4.1. How does Shakespeare develop Friar Laurence from one scene to another?

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.2.c	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
Addressed Standard(s)	
L.9-10.4.a, c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or

	determine or clarify its precise meaning, its part of speech, or its etymology.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • Write an objective summary of lines 89–126.

High Performance Response(s)
A High Performance Response should: • Accurately summarize Act 4.1, lines 89–126, including the key elements of Friar Laurence's plan (e.g., In this excerpt, Friar Laurence outlines his plan for Juliet and Romeo to be together. First, he tells Juliet to go home, pretend that she is happy, and agree to marry Paris. Then, he gives Juliet a vial of distilled liquor and tells her to drink it that night. As a result of drinking the vial, he explains, Juliet's body will look like it is dead so that people will think she is dead and unable to marry Paris. Two days later, Juliet will wake up so she can leave with Romeo for Mantua. After Friar Laurence explains the plan to Juliet, he encourages her to be strong and sends a letter to Romeo to tell him about the plan.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• vial (n.) – a small container, as of glass, for holding liquids • testify (v.) – give or afford evidence of in any manner • bier (n.) – a frame or stand on which a corpse or the coffin containing it is laid before burial • kindred (n.) – a group of persons related to another; family, tribe, or race • abate (v.) – reduce in amount, degree, intensity, etc. • valor (n.) – boldness or determination in facing great danger, especially in battle; heroic courage; bravery

Vocabulary to teach (may include direct word work and/or questions)
• distilling (adj.) – subject to a process of vaporization and subsequent condensation, as for

purification or concentration
• native (adj.) – natural
• wanny (adj.) – pale
• surcease (v.) – stop
• stark (adj.) – rigid, stiff
• rouse (v.) – to bring out of a state of sleep, unconsciousness, inactivity, fancied security, apathy, depression, etc.
Additional vocabulary to support English Language Learners (to provide directly)
• consent (n.) – permission for something to happen or be done
• drowsy (adj.) – tired and ready to fall asleep
• pulse (n.) – the regular movement of blood through your body that is caused by the beating of your heart and that can be felt by touching certain parts of your body
• bear (v.) – move while holding up and supporting something; carry

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, W.9-10.2.c, L.9-10.4.a, c	
• Text: *Romeo and Juliet* by William Shakespeare, Act 4.1: lines 89–126	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 45%
5. Quick Write	5. 20%
6. Closing	6. 5%

Materials

• Student copies of the 9.1 Common Core Learning Standards Tool (refer to 9.1.1 Lesson 1)

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   10%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2 and W.9-10.2.c. In this lesson, students read Act 4.1, lines 89–126 (from "Hold then: go home, be merry, give consent" to "and strength shall help afford. Farewell, dear father") and analyze Friar Laurence's plan to save Juliet from marrying Paris. Students also begin working with a new standard, W.9-10.2.c, which requires using appropriate and varied transitions in writing.

▶ Students look at the agenda.

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W.9-10.2.c. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

▶ Students read and assess their familiarity with standard W.9-10.2.c.

Instruct students to talk in pairs about what they think substandard W.9-10.2.c means. Lead a brief discussion about the substandard.

🗨 Student responses may include:

- o Use transition words and phrases to connect sections of a text.
- o Use transition words and phrases to point out the order of ideas in a text.
- o Use different transitions throughout a text so the writing is not repetitive.

ⓘ If necessary, consider explaining that *transition* means "change," and in writing, a transition is a word, phrase, or sentence that signals a change in topic or connects ideas.

Lead a brief whole-class discussion about kinds and examples of transition words students might use for different purposes in their writing.

💬 Student response may include:

- o Some transitions show the order in which events happen (e.g., first, second, finally, in the beginning, then, in the end, finally).
- o Some transitions connect ideas (e.g., therefore, however, on the other hand, as a result).
- o Some transitions introduce new information about a topic or idea (e.g., to illustrate, in other words, for example).

Activity 2: Homework Accountability   10%

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

▸ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Instruct students to Turn-and-Talk in pairs about their written analysis from the previous lesson. (Reread Act 4.1, lines 44–88 (from "O, shut the door, and when thou hast done so" to "To live an unstained wife to my sweet love"), and consider events earlier in the play before writing a paragraph in response to the following prompt: How does Friar Lawrence advance the plot in *Romeo and Juliet* up to this point?).

💬 Student responses may include:

- o Friar Laurence advances the plot significantly because he supports Romeo and Juliet's marriage. Juliet explains that Friar Laurence conducted Romeo and Juliet's wedding. She says, "this hand, by thee to Romeo's sealed" (Act 4.1, line 56).
- o Friar Laurence tells Romeo about his banishment. He says, "Hence from Verona art thou banished" (Act 3.3, Line 15). This advances the plot because it is the first time Romeo learns of his punishment, and the information causes Romeo to leave Verona and be apart from Juliet.

Activity 3: Masterful Reading   10%

Have students listen to a masterful reading of Act 4.1, lines 89–126 of *Romeo and Juliet* (from "Hold then: go home, be merry, give consent" to "Love give me strength, and strength shall help afford. / Farewell, dear father") instructing students to listen for details of Friar Laurence's plan.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)

ⓘ **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What is Friar Laurence's plan?

‣ Students follow along, reading silently.

Activity 4: Reading and Discussion   45%

Instruct students to form pairs and read Act 4.1, lines 89–106 (from "Hold then: go home, be merry, give consent" to "And then awake as from a pleasant sleep"), and answer the following questions before sharing out with the class. Instruct students to revise or add to their annotations as they analyze the text.

Provide students with the following definitions: *vial* means "a small container, as of glass, for holding liquids" and *testify* means "to give or afford evidence of in any manner."

ⓘ Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

‣ Students write the definitions of *vial* and *testify* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of *distilling*, *native*, *wanny*, *surcease*, and *stark*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of using explanatory notes to make meaning of unknown words.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *consent* means "permission for something to happen or be done," *drowsy* means "tired and ready to fall asleep," and *pulse* means "the regular movement of blood through your body that is caused by the beating of your heart and that can be felt by touching certain parts of your body."

▶ Students write the definitions of *consent*, *drowsy*, and *pulse* on their copies of the text or in a vocabulary journal.

Post or project the questions below for students to discuss in pairs.

What does Friar Laurence want Juliet to do when she leaves the church?

🗨 Friar Laurence wants Juliet to go home, "be merry, and give consent / To marry Paris" (lines 89–90), meaning that he wants Juliet to pretend to be happy and agree to marry Paris.

What does Friar Laurence want Juliet to do the night before the wedding?

🗨 On Wednesday, the night before the wedding, Friar Laurence wants Juliet to sleep alone in her room. Then he wants her to drink a "distilling liquor" (line 94).

What does Friar Laurence say will be the effect of drinking the "distilling liquor"?

🗨 Student responses may include:

o Friar Laurence says a "cold and drowsy humour" (line 96) will run through Juliet's veins. Humour describes blood and other bodily fluids.
o Friar Laurence says Juliet's pulse or breathing will appear to stop so she will appear to be dead: "[n]o warmth, no breath, shall testify thou livest" (line 98).
o Friar Laurence says the "roses in [Juliet's] lips and cheeks shall fade / To wanny ashes" (lines 99–100). *Rose* describes the pink, warm color of Juliet's face. *Wanny* means pale, so this description shows how Juliet will appear to be dead.

How long do the effects of the "distilling liquor" last?

🗨 Friar Laurence says Juliet will appear like a corpse for "two-and-forty hours" (line 105) before waking up. This means Juliet will wake up almost two days later.

Lead a whole-class discussion of student responses.

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Instruct student pairs to read Act 4.1, lines 107–126 (from "Now, when the bridegroom in the morning comes" to "and strength shall help afford. / Farewell, dear father") and answer the following questions before sharing out with the class. Instruct students to revise or add to their annotations as they analyze the text.

Provide students with the following definitions: *bier* means "a frame or stand on which a corpse or the coffin containing it is laid before burial," *kindred* means "a group of persons related to another; family, tribe, or race," *abate* means "to reduce in amount, degree, intensity, etc.," and *valor* means "boldness or determination in facing great danger, especially in battle; heroic courage; bravery."

▸ Students write the definitions of *bier*, *kindred*, *abate*, and *valor* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definition: *bear* means "to move while holding up and supporting something; carry."

▸ Students write the definition of *bear* on their copies of the text or in a vocabulary journal.

What does Friar Laurence say will happen on Thursday morning?

🗨 On the morning of the wedding, Paris will find Juliet looking dead in her bed, and Juliet's body will be placed in a vault "[w]here all the kindred of the Capulets lie" (line 112). This means Juliet's body will be placed with the bodies of her deceased relatives.

ⓘ **Differentiation Consideration:** If students struggle to answer this question, provide the following scaffolding question:

Who is the bridegroom on line 107?

🗨 "[T]he bridegroom" (line 107) is Paris.

How do the events of the morning provide context to define *rouse* in line 108?

🗨 In the morning, Paris will "rouse [Juliet] from [her] bed" (line 108). This suggests that *rouse* means to wake a person up.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.a through the process of using context to make meaning of a word.

What role does Romeo play in Friar Laurence's plan?

🗨 Friar Laurence expects Romeo to read his letters and know that Juliet is alive. According to the plan, Romeo will arrive at the vault and "bear [Juliet] hence to Mantua" (line 117). This means Romeo will take Juliet to a different city where they can be together.

How does Friar Laurence's plan contribute to his development as a character?

🗨 Friar Laurence's plan shows that he is more loyal to Romeo and Juliet than he is to the Montague and Capulet families. Friar Laurence says the plan "shall free [Juliet] from this present shame" (line 118). The shame he refers to is Juliet marrying a man she does not love when she is already married to Romeo.

How does Shakespeare develop the relationship between Juliet and Friar Laurence in Act 4.1?

🗨 Shakespeare develops Juliet and Friar Laurence's relationship by showing how the Friar cares for and tries to protect Juliet. He outlines a detailed plan for Juliet to be with Romeo, then gives her the advice, "be strong and prosperous / In this resolve" (lines 122–123).

Lead a brief whole-class discussion of student responses.

In preparation for the lesson assessment, which requires students to write an objective summary of the excerpt, ask students to read and annotate Friar Laurence's words in Act 4.1, lines 89–120. Instruct students to use arrows (→) to connect the steps of Friar Laurence's plan.

▸ Students reread Friar Laurence's words and annotate to connect the steps in Friar Laurence's plan.

🗨 Students may draw arrows between the following steps:

   o "[G]o home, be merry, give consent / To marry Paris" (lines 89–90)
   o "Take this vial … /… drink thou off" (lines 93–94)
   o Juliet's body "Shall stiff and stark and cold appear like death" (line 103)
   o Juliet will "awake as from a pleasant sleep" (line 106) after 42 hours
   o "[W]hen the bridegroom comes … / … there art thou dead." (lines 107–108)
   o "Thou shalt be borne to that same ancient vault" (line 111)
   o "Shall Romeo bear thee hence to Mantua" (line 117)

Activity 5: Quick Write   20%

Instruct students to respond briefly in writing to the following prompt:

Write an objective summary of lines 89–126.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses and to practice using appropriate and varied transitions. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▸ Students independently answer the prompt using evidence from the text.

🗩 See the High Performance Response at the beginning of this lesson.

Instruct student pairs to share their written summaries.

▸ Student pairs share their written summaries.

Lead a brief whole-class discussion of student responses, highlighting examples of effective and varied transitions in students' responses.

Activity 6: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

Also for homework, instruct students to write a paragraph in response to the following prompt:

Compare Friar Laurence's words to Romeo in Act 3.3 and his words to Juliet in Act 4.1. How does Shakespeare develop the character of Friar Laurence from one scene to another?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▸ Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Additionally, write a paragraph in response to the following prompt:

Compare Friar Laurence's words to Romeo in Act 3.3 and his words to Juliet in Act 4.1. How does Shakespeare develop the character of Friar Laurence from one scene to another?

Use this lesson's vocabulary wherever possible in your written response. Use the Short Response Rubric and Checklist to guide your response.

9.1.3	Lesson 16

Introduction

In this lesson, students read and analyze an excerpt of Act 5.3 from *Romeo and Juliet* in which Romeo drinks a fatal poison at Juliet's tomb. Students read lines 88–120 (from "How oft, when men are at the point of death" to "Thy drugs are quick. Thus with a kiss I die") and analyze how central ideas are developed and refined. Students also view a brief film clip of events preceding Romeo's suicide. In the film clip, Romeo purchases a vial of poison from the apothecary and Friar Laurence learns that Romeo never received his letter about the plan to fake Juliet's death. Student learning is assessed via a Quick Write at the end of the lesson: How do the events in this excerpt develop a central idea?

For homework, students reread this lesson's excerpt and write a response to the following prompt: How does Shakespeare order events throughout *Romeo and Juliet* to create an effect in Act 5.3, lines 88–120? Students also continue their Accountable Independent Reading (AIR) texts.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
L.9-10.4.c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based *on grades 9–10 reading and content*, choosing flexibly from a range of strategies.
	c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
	a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • How do the events in this excerpt develop a central idea?
High Performance Response(s)
A High Performance Response should: • Identify a central idea developed in this excerpt (e.g., nature of beauty or fate). • Analyze how Shakespeare develops a central idea in this excerpt (e.g., Shakespeare develops the central idea of fate through the events surrounding Romeo's suicide. Romeo says that when he dies he will "shake the yoke of inauspicious stars" (line 111), which means he will finally be free of the burdens of his fate. By drinking the poison, Romeo realizes his fate of becoming a "star-crossed lover[]" who "take[s] [his] life" (Prologue, line 6). Romeo's metaphor of the ship at sea in lines 117–118 also develops the central idea of fate. By comparing himself to a ship steered by someone else, Romeo suggests that an outside force controls his fate.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• abhorred (adj.) – regarded with extreme repugnance or aversion • paramour (n.) – an illicit lover, especially of a married person • inauspicious (adj.) – boding ill; unfavorable • bark (n.) – a boat or sailing vessel
Vocabulary to teach (may include direct word work and/or questions)
• keepers (n.) – guardians at deathbeds • lightening (n.) – exhilaration or revival of the spirits which is supposed to occur in some instances just before death • ensign (n.) – banner, standard • sunder (v) – separate from • quick (adj.) – alive

Additional vocabulary to support English Language Learners (to provide directly)
None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: • Standards: RL.9-10.2, L.9-10.4.c, L.9-10.5.a • Text: *Romeo and Juliet* by William Shakespeare, Act 5.3: lines 88–120 **Learning Sequence:** 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Film Clip: *Romeo + Juliet* 4. Masterful Reading 5. Reading and Discussion 6. Quick Write 7. Closing	 1. 5% 2. 10% 3. 10% 4. 10% 5. 50% 6. 10% 7. 5%

Materials

• Student copies of the *Romeo + Juliet* Film Summary Tool (refer to 9.1.3 Lesson 2)—students may need additional blank copies

• Baz Luhrmann 's *Romeo + Juliet* (1:37:49–1:39:36)

• Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)

• Student copies of the Central Ideas Tracking Tool (refer to 9.1.3 Lesson 3)—students may need additional blank copies

• Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students read the excerpt from Act 5.3, in which Romeo visits Juliet's tomb and drinks the poison, and analyze how Shakespeare develops central ideas in this excerpt. Students also view a film clip from Baz Luhrmann's *Romeo + Juliet* in which Romeo buys a vial of poison and Friar Laurence learns that Romeo never received the letter explaining the plan to fake Juliet's death.

▸ Students look at the agenda.

Activity 2: Homework Accountability   10%

Instruct students to talk in pairs about how they applied a focus standard to their AIR text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

▸ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

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Instruct students to take out their responses to the previous lesson's homework assignment. (Write a paragraph in response to the following prompt: Compare Friar Laurence's words to Romeo in Act 3.3 and his words to Juliet in Act 4.1. How does Shakespeare develop the character of Friar Laurence from one scene to another?) Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

🗨 Student responses may include:

o   In Act 3.3, Friar Laurence tries to convince Romeo to accept his sentence and leave Verona. He says, "[b]e patient, for the world is broad and wide" (line 16), meaning that Romeo should leave Verona and accept a life somewhere else. By Act 4.1, when Juliet is desperate and willing to kill herself, Friar Laurence has a plan for Romeo and Juliet to be together. He tells Juliet, "if thou dar'st, I'll give the remedy" (line 76), describing his plan for Juliet to fake her own death so she does not have to marry Paris. This shows that Friar Laurence cares deeply for Romeo and Juliet. When he realizes that Juliet is willing take her own life, he quickly thinks of a bold, dangerous plan to save her life, even though it means deceiving other people in Verona.

o   In Act 3.3, Friar Laurence tries to give Romeo advice, but he will not listen. Friar Laurence says, "hear me a little speak" (line 52), "I see that mad men have no ears" (line 61), and "Let me dispute with thee of thy estate" (line 63). All of these attempts show that Friar Laurence wants to give advice, but Romeo will not listen. In Act 4.1, because Juliet listens and shares that she is willing to kill herself, Friar Laurence gives her advice, including a complete plan on how to avoid marrying Paris and be with Romeo. Even though Romeo and Juliet receive Friar Laurence's advice differently, both of these scenes show that Friar Laurence is protective of and loyal to Romeo and Juliet. The plan in Act 4.1 develops Friar Laurence's character in a new way by showing the he is clever enough to solve a complex problem.

Activity 3: Film Clip: *Romeo + Juliet*   10%

Instruct students to take out the *Romeo + Juliet* Film Summary Tool. Explain to students that they are going to use this tool to record their observations about an excerpt from Baz Luhrmann's *Romeo + Juliet.* Instruct students to take notes as they view the excerpt, focusing especially on characters and events.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (1:37:49–1:39:36).

ⓘ   This film clip provides context so that students know how Romeo obtained the vial of poison and that he did not receive the Friar Laurence's letter. However, some details from the film clip differ from details in the text. For example, in the text Friar Laurence speaks to Friar John about the letter to Romeo. In the film clip, Friar Laurence speaks to a worker at a mailing store.

▸   Students watch the film and take notes on their tool.

🗨   See Model *Romeo + Juliet* Film Summary Tool for possible student responses.

Post or project the following questions for students to answer in pairs:

Which characters appear in this excerpt from Baz Luhrmann's *Romeo + Juliet*?

🗨   Student responses should include:

- o   Romeo
- o   The Apothecary
- o   Balthasar
- o   A police officer
- o   Friar Laurence
- o   A postal worker

ⓘ   If students struggle to recall how the characters are related to Romeo and Juliet, direct them to the "List of Roles" at the beginning of the play.

What happens in this portion of the film?

🗩   Student responses should include:

- o   Romeo visits the apothecary and asks for a poison with the power to kill someone.
- o   The Apothecary points a shotgun at Romeo. He does not want to sell the poison, but he is poor so he decides to accept Romeo's money in exchange for the poison.
- o   Friar Laurence, at a store that looks like a post office, learns that Romeo never received his letter. He then tries to mail a new letter to Romeo.

Lead a brief whole-class discussion of student responses.

Activity 4: Masterful Reading   10%

Have students listen to a masterful reading of Act 5.3, lines 88–120 of *Romeo and Juliet* (from "How oft, when men are at the point of death" to "Thy drugs are quick. Thus with a kiss I die"). Ask students to listen for how Shakespeare develops central ideas in this excerpt.

ⓘ   Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ   **Differentiation Consideration**: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

   What does Romeo say about Juliet's body?

▸   Students follow along, reading silently.

Activity 5: Reading and Discussion   50%

Instruct students to form small groups. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read Act 5.3, lines 88–105 from (from "How oft, when men are at the point of death" to "Thee here in dark to be his paramour") and answer the following questions before sharing out with the class. Instruct students to revise or add to their annotations as they analyze the text.

ⓘ Remind students that they should keep track of central ideas in the text using the Central Ideas Tracking Tool.

Provide students with the following definitions: *abhorred* means "regarded with extreme repugnance or aversion" and *paramour* means "an illicit lover, especially of a married person."

ⓘ Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *abhorred* and *paramour* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of *keepers*, *lightening*, *ensign*, and *sunder*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of using explanatory notes to make meaning of a word.

According to Romeo, what happens to people before they die?

🗨 Romeo says many people have a period of feeling "merry" (line 89) or very happy just before they die. He calls this a "lightening" (line 90) that occurs "when men are at the point of death" (line 88).

How does Romeo use figurative language to describe death in lines 91–105?

🗨 Student responses may include:

o Romeo uses personification to describe death. He says death has "sucked the honey" (line 92) of Juliet's breath but has "no power yet upon [Juliet's] beauty" (line 93). This means that Juliet cannot breathe or speak, but she still looks as beautiful to Romeo, as she did when she was alive.

o Romeo uses a metaphor of death and beauty together. He says "[b]eauty's ensign" (line 94), or banner, is the color in Juliet's face, and "death's pale flag" (line 96) has not advanced to Juliet's face. This represents death and beauty as two forces waging battle over Juliet, which suggests that Juliet is like territory to be conquered in a battle that beauty is winning.

o Romeo calls death a "monster" (line 104) who keeps Juliet in the tomb to be his "paramour" (line 105), or lover. This suggests that Juliet is so beautiful that death took her because he wanted her as a lover.

ⓘ Consider drawing students' attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

How does Romeo's figurative language develop a central idea?

🗨 Romeo's figurative language about death and beauty develop the central idea of the nature of beauty. Romeo says death has "no power yet upon [Juliet's] beauty" (line 93). Even when Romeo believes Juliet is dead, he believes her beauty is more powerful than death. Later, Romeo describes death as "unsubstantial death" (line 103) in reference to Juliet. This supports his belief that death cannot conquer Juliet's beauty.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read Act 5.3, lines 106–120 from (from "For fear of that I still will stay with thee" to "Thy drugs are quick. Thus with a kiss I die") and answer the following questions before sharing out with the class. Instruct students to revise or add to their annotations as they analyze the text.

Provide students with the following definitions: *inauspicious* means "boding ill; unfavorable," *wearied* means "fatigued or tired," and *bark* means "a boat or a sailing vessel."

ⓘ Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *inauspicious*, *wearied*, and *bark* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of *quick*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of using explanatory notes to make meaning of a word.

How does Romeo's "fear" develop his relationship with Juliet?

🗨 Romeo says he will stay with Juliet because he is afraid of the idea that death keeps Juliet in the dark "to be his paramour" (line 105). This shows that Romeo is protective of Juliet.

ⓘ **Differentiation Consideration:** If students struggle to answer the previous question, consider asking the following scaffolding question:

What does "that" refer to on line 106?

🗨 "That" (line 106) refers to the idea that death might have taken Juliet "to be his paramour" (line 105) or lover.

How does Shakespeare develop Romeo's view of death in lines 110–118?

🗨 Romeo describes death as "everlasting rest" (line 110) for himself, which represents a shift from line 104 when Romeo describes death as a "monster" (line 104) in relation to Juliet. Romeo sees death as an "abhorred" (line 104) monster that took Juliet's life, but he welcomes death for himself.

How does Shakespeare use figurative language in line 111 to develop a central idea?

🗨 Romeo says that when he dies he will "shake the yoke of inauspicious stars" (line 111), or free himself from misfortune, which develops the central idea of fate by showing that Romeo believes he can only escape the burden of his fate through death.

ⓘ Consider reminding students of their work with "star-crossed lovers" (Prologue, line 6) in 9.1.3 Lesson 1.

What is the "bitter conduct" and "unsavoury guide" to which Romeo refers in line 16?

🗨 Romeo describes the poison as "bitter conduct" and "unsavoury guide" (line 116).

How does Shakespeare use metaphor in lines 117–118 to develop a central idea?

🗨 Romeo uses a metaphor of a ship at sea. He describes the poison as the "desperate pilot" (line 117), and he describes his body as the pilot's "seasick weary bark" (line 118), meaning Romeo himself is the ship. Romeo asks the pilot or the poison to crash the ship. By comparing himself to a ship steered by another force, Romeo suggests that outside force controls his destiny.

ⓘ **Differentiation Consideration:** If students struggle to analyze the metaphor in lines 117–118, consider asking the following scaffolding questions:

What is the "pilot" in Romeo's metaphor?

🗨 The "desperate pilot" (line 117) is the poison Romeo bought from the apothecary.

What is the "bark" in Romeo's metaphor?

🗨 The "seasick weary bark" (line 118) is Romeo's body.

ⓘ Consider drawing students' attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

What is the effect of Shakespeare's use of dramatic irony in lines 119–120?

🗨 Student responses may include:

- o Shakespeare creates an effect of sadness when Romeo drinks the poison. Romeo says, "Thus with a kiss I die" (line 120) and drinks the poison. The audience knows Juliet is alive, but Romeo believes she is really dead. This inspires pity and sadness because the audience knows Juliet will wake up, only to find Romeo dead.
- o Shakespeare creates an effect of tension through the use of dramatic irony. When Romeo drinks the poison, the audience understands more about the situation than Romeo does. Romeo drinks the poison and says, "Thus with a kiss I die" (line 120), but if he knew what the audience knew, he would probably not kill himself, and would be with Juliet again within a short time.

ⓘ Consider reminding students of their work with dramatic irony in 9.1.3 Lesson 11.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write   10%

Instruct students to respond briefly in writing to the following prompt:

How do the events in this excerpt develop a central idea?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▸ Students independently answer the prompt using evidence from the text.
- 🗩 See the High Performance Response at the beginning of this lesson.

Activity 7: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

- ▸ Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: Romeo buys a vial of poison from the apothecary. Friar Laurence learns that Romeo never received his letter.

Characters *(i.e., Which characters appear in the film clip?)*	Events *(i.e., What happens in the film clip?)*	Other observations *(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)*
Romeo Apothecary Balthasar A police officer Friar Laurence A postal worker	Romeo arrives at an apothecary's door and asks to buy poison. The Apothecary does not want to sell poison but decides to do it because he needs money. Romeo takes the poison and runs to a car where Balthasar is waiting and a police helicopter is in pursuit. The scene shifts to a store where Friar Laurence learns that Romeo never received his letter about the plan to fake Juliet's death. The Friar tries to send a new letter to Romeo.	The film is set in two places. First Romeo is at the apothecary's store or home. In a separate setting, Friar Laurence is at a store where he can mail a letter to Mantua. Romeo and Balthasar wear normal, casual clothes. The Apothecary wears a dirty tank top. Friar Laurence wears his priest's shirt and collar with a jacket over it. The police officer wears a helmet and combat gear. The characters behave as if they are in a hurry. Romeo runs, and Friar Laurence looks worried and stressed. The film moves very quickly from one image to another. The music is fast, creating a sense of urgency.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	*Romeo and Juliet* by William Shakespeare

Act/Scene/ Line #	Central Ideas	Notes and Connections
Act 5.3, line 93	Nature of beauty	Because he loves her, Romeo sees Juliet's beauty even when she is dead. He says death has "no power yet upon [Juliet's] beauty" (line 93).
Act 5.3, line 111	Fate	Romeo says that when he dies he will "shake the yoke of inauspicious stars" (line 111). The explanatory notes explain that this a reference to the "heavy burden decreed by fate." This develops the central idea of fate by showing that Romeo believes he can only escape the burden of his fate through death.
Act 5.3, lines 117–118	Fate	Romeo uses a metaphor of a ship at sea to describe his suicide. He describes the poison as a "desperate pilot" (line 117), and he describes himself as the pilot's "seasick weary bark" (line 118), meaning he is the ship. Romeo asks the pilot to crash the ship. By comparing himself to a ship steered by someone else, Romeo suggests that an outside force controls his destiny.

9.1.3 | Lesson 17

Introduction

In this lesson, students read and analyze *Romeo and Juliet*, Act 5.3, lines 139–170 (from "Romeo! / Alack, alack, what blood is this" to "This is thy sheath; there rust and let me die") in which Juliet awakens to learn from Friar Laurence of Romeo's death, then kills herself with her husband's dagger. Throughout their reading of this passage, students explore the central idea of fate. Student learning is assessed via a Round Robin Discussion of the following prompt at the end of the lesson: Who or what is responsible for Juliet's death? Students then assess their own contributions to the discussion and complete the 9.1.3 Lesson 17 Exit Slip in which they compare their ideas before and after the discussion and analyze the arguments and evidence that changed or confirmed their thinking.

For homework, students carry out a brief search into the term *tragedy*. Students define tragedy and list specific elements of a tragedy. Also, students continue to read their Accountable Independent Reading (AIR) texts and prepare for a brief discussion on how they applied their chosen focus standard to their texts.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
SL.9-10.1.c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics*, *texts*, *and issues*, building on others' ideas and expressing their own clearly and persuasively. c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
Student learning is assessed via a Round Robin Discussion at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.   • Who or what is responsible for Juliet's death?   ⓘ The Round Robin Discussion will be evaluated using the Speaking and Listening Rubric and the 9.1.3 Lesson 17 Exit Slip completed by students at the end of the lesson.

High Performance Response(s)
A High Performance Response should: • Identify the person or force responsible for Juliet's death (e.g., Fate, Friar Laurence, Romeo, or Juliet herself).   • Discuss why the person or force identified is responsible for Juliet's death (e.g., Fate is responsible for Juliet's death. Friar Laurence blames the "lamentable chance" (line 146) of "an unkind hour" (line 145) for the fact that his plan has failed, and Romeo has killed himself. He later refines this idea when he tells Juliet that, "[a] power greater than we can contradict / Has thwarted our intents" (lines 153–154). In this way, Friar Laurence suggests that the characters had no control over the tragic ending to the play, because they were victims of fate.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• alack (interj.) – an expression of sorrow   • sepulchre (n.) – a place of burial   • lamentable (adj.) – regrettable; unfortunate   • contagion (n.) – a disease that can be passed from one person or animal to another by touching   • thwarted (v.) – prevented from happening   • watch (n.) – a body of soldiers or sentinels making up a guard   • hence (adv.) – from this place   • churl (n.) – a stingy person   • sheath (n.) – a cover for the blade of a knife, sword, etc.

Vocabulary to teach (may include direct word work and/or questions)
• None.
Additional vocabulary to support English Language Learners (to provide directly)
• gory (adj.) – covered with blood; bloody
• guilty (adj.) – responsible for doing something bad
• chance (n.) – the way that events happen when they are not planned or controlled by people; luck
• nuns (n.) – women who are members of a religious community and who usually promise to remain poor, unmarried, and separate from the rest of society in order to serve God
• dagger (n.) – a sharp, pointed knife that is used as a weapon
• stabs (v.) – wounds with a pointed weapon

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, SL.9-10.1.c	
• Text: *Romeo and Juliet* by William Shakespeare, Act 5.3: lines 139–170	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 35%
5. Assessed Discussion and Self-Assessment	5. 30%
6. Completion of 9.1.3 Lesson 17 Exit Slip	6. 5%
7. Closing	7. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Copies of the Speaking and Listening Rubric and Checklist for standard SL.9-10.1.c for each student
- Copies of the 9.1.3 Lesson 17 Exit Slip for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2 and SL.9-10.1.c. In this lesson, students read and analyze Juliet's death scene in Act 5.3, lines 139–170, paying particular attention to the central idea of fate. Students then engage in an assessed Round Robin Discussion as well as completing an Exit Slip to close the lesson.

▶ Students look at the agenda.

Activity 2: Homework Accountability   15%

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.
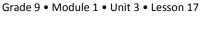
▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Activity 3: Masterful Reading   5%

Have students listen to a masterful reading of *Romeo and Juliet*, Act 5.3, lines 139–170 (from "Romeo! / Alack, alack, what blood is this" to "This is thy sheath; there rust and let me die"). Ask students to listen for details that show the reasons for Juliet's death.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

Why does Juliet die in this scene?

▸ Students follow along, reading silently.

To ensure student comprehension, lead a brief whole-class discussion of student observations about Juliet's death.

Activity 4: Reading and Discussion   35%

Instruct students to form groups. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read lines 139–147 (from "Romeo! / Alack, alack, what blood is this" to "Is guilty of this lamentable chance! / The lady stirs") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *alack* means "an expression of sorrow," *sepulchre* means "a place of burial," and *lamentable* means "regrettable; unfortunate."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *alack*, *sepulchre,* and *lamentable* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Provide students with the following definitions: *gory* means "covered with blood; bloody," *guilty* means "responsible for doing something bad," and *chance* means "the way that events happen when they are not planned or controlled by people; luck."

▸ Students write the definitions of *gory, guilty,* and *chance* on their copies of the text or in a vocabulary journal.

What does the Friar discover in lines 140–146?

🗨 The Friar finds blood "which stains / The stony entrance of this sepulchre" (lines 140–141) along with "masterless and gory swords" (line 142). In other words, he finds blood at the entrance to the tomb, along with bloody, abandoned swords. He also finds the bodies of Romeo, "pale" (line 144), and Paris, "steeped in blood" (line 145).

What is the mood of lines 140–146? What specific word choices create this mood?

🗨 Student responses may include:

o Shakespeare immediately establishes a mood of horror and distress through the Friar's exclamation, "Alack, alack" (line 140).

- o The reference to the "stony entrance of this sepulchre" (line 141) reminds the audience that the scene is set in a tomb, which contributes to the mood of fear.

- o The words "stains" (line 140) and "discoloured" (line 143) further reinforce the mood of horror by suggesting that the tomb, which is supposed to be a "place of peace" (line 143), has been contaminated.

- o The Friar describes the swords as "masterless" and "gory" (line 142), emphasizing the death of their owners and the bloodshed that has taken place; these descriptions add to the tense and threatening mood.

- o The use of the word "blood" in lines 140 and 145 creates a sense of horror by underlining the gory nature of the scene.

- o The Friar describes the hour as "unkind" in line 145, and refers to the "lamentable chance" (line 146), which has led to these events; these word choices highlight the mood of distress.

Explain to students that the *mood* of a text is the emotional state or feeling that it conveys or evokes.

Who or what does Friar Laurence blame for Paris and Romeo's deaths in lines 145–146 and lines 153–154?

- 🗨 Friar Laurence blames fortune for the deaths of Paris and Romeo, calling their deaths the "lamentable chance" (line 146) of an "unkind hour" (line 145).

Lead a brief whole-class discussion of student responses.

———————————

Instruct student groups to read lines 148–156 (from "O comfortable Friar, where is my lord" to "Thy husband in thy bosom there lies dead, / And Paris too") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *contagion* means "a disease that can be passed from one person or animal to another by touching" and *thwarted* means "prevented from happening."

- ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

  - ▸ Students write the definitions of *contagion* and *thwarted* on their copies of the text or in a vocabulary journal.

What effect does Shakespeare create through Juliet's questions in lines 148–150?

- 🗨 Student responses may include:

- o Shakespeare uses dramatic irony to create tension through Juliet's questions, because when she asks, "Where is my Romeo?" (line 150), the audience knows that Romeo is dead, while Juliet is unaware of this.

- o Juliet's questions create sadness, as the audience is aware of the terrible news Juliet is about to receive.

In lines 153–154, how does Friar Laurence refine his explanation of the "lamentable chance" (line 146) and an "unkind hour" (line 145)?

- 💬 In line 153, Friar Laurence refines his earlier explanation that the "lamentable chance" (line 146) of an "unkind hour" (line 145) was responsible for recent events by suggesting that they were inevitable because they were caused by "[a] greater power than we can contradict."

How does the Friar's explanation develop a central idea of the play?

- 💬 Friar Laurence's explanation speaks to a central idea of fate in the play: by suggesting that the deaths of Paris and Romeo were the work of a "greater power" in line 153, he suggests that these events could not have been avoided and were out of the control of the characters in the play.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 156–170 (from "Come, I'll dispose of thee / Among a sisterhood of holy nuns" to "This is thy sheath; there rust, and let me die") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *watch* means "a body of soldiers or sentinels making up a guard," *hence* means "from this place," *churl* means "a stingy person," and *sheath* means "a cover for the blade of a knife, sword, etc."

- ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- ▸ Students write the definitions of *watch*, *hence*, *churl,* and *sheath* on their copies of the text or in a vocabulary journal.

- ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *nuns* means "women who are members of a religious community and who usually promise to remain poor, unmarried, and separate from the rest of society in order to serve God," *dagger* means "a sharp, pointed knife that is used as a weapon," and *stabs* means "wounds with a pointed weapon."

> ▶ Students write the definitions of *nuns*, *dagger,* and *stabs* on their copies of the text or in a vocabulary journal.

What does the Friar suggest in lines 156–159?

> 💬 He suggests that Juliet run away with him, so that he can place her among a group of nuns.

How does Juliet respond when she learns of Romeo's death in lines 160–170?

> 💬 Juliet refuses to leave with the Friar, saying, "Go, get thee hence, for I will not away" (line 160). She attempts to kill herself by kissing Romeo on the lips, in case any poison remains there. Finally, as the watch arrives, she stabs herself with Romeo's dagger.

How does Juliet's use of Romeo's dagger affect the meaning of her action?

> 💬 Student responses may include:
>
> > o The image of Juliet killing herself with Romeo's dagger shows her love for Romeo. By killing herself with Romeo's dagger, which she describes as "happy" (line 169), she shows that she prefers death to life without him.
> >
> > o By killing herself this way, Juliet shows that she and Romeo belong together, even in death. This is clear from her words: "This is thy sheath" in line 170, meaning that Juliet is the "sheath" where Romeo's dagger belongs.

> ⓘ **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

> **Why does Juliet kill herself?**
>
> 💬 Juliet kills herself because she loves Romeo so much that she does not want to live without him.

> **Why does Juliet describe Romeo's dagger as "happy" in line 169?**
>
> 💬 The dagger is "happy" (line 169) because it will bring her a kind of happiness in death by reuniting her with Romeo.

> **What does Juliet's statement that she is the "sheath" to Romeo's dagger imply about their relationship?**
>
> 💬 A sheath and a dagger go together: by comparing herself to the sheath of Romeo's sword, Juliet suggests that she and Romeo belong together, even in death.

How does Juliet's gesture of stabbing herself with Romeo's dagger develop a central idea?

🕮 Juliet's gesture develops the central idea of fate by suggesting symbolically that the events of this scene were inevitable: Romeo and Juliet were destined to love one another and to die together. The dagger represents their shared destiny.

Lead a brief whole-class discussion of student responses.

Activity 5: Assessed Discussion and Self-Assessment   30%

Inform students that they will conclude their reading of Act 5.3 with an assessed Round Robin Discussion on the following prompt:

Who or what is responsible for Juliet's death?

Distribute the Speaking and Listening Rubric and Checklist for standard SL.9-10.1.c. Explain to students that this lesson requires them to continue the work of collaborative discussion outlined in SL.9-10.1.c and to self-assess their mastery of these skills.

Review the Speaking and Listening Rubric and Checklist with students, pausing to allow students to pose any questions they may have.

ⓘ You may consider asking students to read the Speaking and Listening Rubric and Checklist independently or in groups.

▸ Students review the Speaking and Listening Rubric and Checklist.

Instruct students to review their notes and annotations for evidence about Juliet's death, and to use that evidence to determine who or what they believe is responsible for her death.

▸ Students independently review their notes and annotations and determine who or what they think is responsible for Juliet's death.

Instruct students to arrange themselves into two concentric circles.

ⓘ Each circle should contain the same number of students, creating pairs between the two circles. Student pairs should face each other.

Explain to students that the Round Robin Discussion begins with each student in the inner circle discussing their answer to the prompt for one minute. Students in the outer circle first listen and then respond with their own answer to the prompt for one minute.

After one minute, instruct students in the outer circle to rotate one place to the right and repeat the established protocols with a new peer.

ⓘ This Round Robin Discussion includes two rotations so each student will have to present their ideas to three peers.

🕮 See the High Performance Response at the beginning of this lesson.

Instruct students to briefly self-assess their application of standard SL.9-10.1.c during the Round Robin Discussion. Students should use the Speaking and Listening Rubric and Checklist to assess their application of SL.9-10.1.c.

> ▸ Students self-assess their application of SL.9-10.1.c using the Speaking and Listening Rubric and Checklist.

Collect student responses for accountability of self-assessment.

Activity 6: Completion of 9.1.3 Lesson 17 Exit Slip   5%

Distribute the 9.1.3 Lesson 17 Exit Slip. Instruct students to complete the tool independently and to respond briefly to the questions posed.

> ▸ Students complete the Exit Slip independently.

> 🖝 See the Model 9.1.3 Lesson 17 Exit Slip for sample student responses.

Activity 7: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to carry out a brief search into the term *tragedy*. Instruct students to define tragedy and list specific elements of a tragedy.

Also for homework, students should continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

> ▸ Students follow along.

Homework

Carry out a brief search into the term *tragedy*. Define *tragedy* and list specific elements of a tragedy.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Speaking and Listening Rubric

Assessed Standard: SL.9-10.1c

Comprehension and Collaboration

	2-Point Participation	**1-Point Participation**	**0-Point Participation**
Responsiveness to Others **SL.9-10.1c**	Responds well to others by often engaging in the following: propels conversations by relating discussion to broader ideas and themes; actively incorporates others; clarifies, verifies, or challenges ideas or conclusions.	Student responds to others, occasionally engaging in the following: propels conversations by relating discussion to broader ideas and themes; incorporates others; clarifies, verifies, or challenges ideas or conclusions.	Student does not respond to others, rarely engaging in the following: propels conversations; incorporates others; clarifies, verifies, or challenges ideas or conclusions.

Speaking and Listening Checklist

Assessed Standard: SL.9-10.1c

Comprehension and Collaboration

	Did I…	✔
Responsiveness to Others	Connect comments from the discussion to broader ideas and themes?	☐
	Actively include others in the discussion?	☐
	Clarify and/or respectfully challenge others' ideas?	☐

9.1.3 Lesson 17 Exit Slip

Name:		Class:		Date:	

Directions: Explain how the discussion confirmed or changed your ideas about the prompt.

Text:	*Romeo and Juliet* by William Shakespeare

Prompt: Who or what is responsible for Juliet's death?

Response to the prompt before the discussion:

Provide evidence of how the discussion changed or confirmed your ideas:

Model 9.1.3 Lesson 17 Exit Slip

Name:		Class:		Date:	

Directions: Explain how the discussion confirmed or changed your ideas about the prompt.

Text:	*Romeo and Juliet* by William Shakespeare

Prompt: Who or what is responsible for Juliet's death?

Response to the prompt before the discussion:

Fate is responsible for Juliet's death. Friar Laurence blames the "lamentable chance" (Act 5.3, line 146) of "an unkind hour" (Act 5.3, line 145) for the fact that his plan has failed and Romeo has killed himself. He later refines this idea when he tells Juliet that, "[a] power greater than we can contradict / Has thwarted our intents" (Act 5.3, lines 153–154). In this way, Friar Laurence suggests that the characters had no control over the tragic ending to the play because they were victims of fate.

OR

Friar Laurence is responsible for Juliet's death because it was his plan that she should drink the "distilling liquor" (Act 4.1, line 94) in order to appear dead. He was aware that the plan was difficult and dangerous, as he warned Juliet that she would have to undergo, "[a] thing like death … / That cop'st with death himself" (Act 4.1, lines 74–75).

OR

Romeo is responsible for Juliet's death because instead of waiting for news from Friar Laurence, he returned to Verona and killed himself before Friar Laurence could explain the plan to him and stop him from committing suicide.

OR

Juliet is responsible for her own death because she refuses to listen to the Friar's solution of hiding in a convent, telling him, "I will not away" (Act 5.3, line 160) and then stabbing herself with the dagger.

Provide evidence of how the discussion changed or confirmed your ideas:

Although it is Juliet's decision to stab herself, her death is not the responsibility of any one person or force. Her death is the result of her own actions, but those actions are partly driven by the actions of others, such as Romeo's decision to kill himself before he can learn the truth about Friar Laurence's plan. At the same time, in part, she is the victim of circumstances beyond her control, such as the feud between the Montagues and the Capulets and of what Friar Laurence calls "lamentable chance" (Act 5.3, line 146).

9.1.3	Lesson 18

Introduction

In this lesson, students read and analyze *Romeo and Juliet* Act 5.3, lines 291–310 (from "Where be these enemies? Capulet, Montague / See what a scourge" to "Than this of Juliet and her Romeo") in which, following the deaths of Romeo and Juliet, Montague and Capulet reconcile and the Prince declares a "glooming peace" (line 305). Students explore the elements of tragedy and analyze *Romeo and Juliet* as an example of the genre through a group discussion. Student learning is assessed via a Quick Write at the end of the lesson: Why is the ending of the play tragic?

For homework, students reread the Prologue and their Quick Write from 9.1.3 Lesson 1, and respond briefly in writing to the following prompt: How does Shakespeare develop *Romeo and Juliet* as a tragedy over the course of the play? Additionally, students continue to read their Accountable Independent Reading (AIR) texts and prepare for a brief discussion on how they applied their chosen focus standards to their texts.

Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
L.9-10.4.c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
	c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.   Why is the ending of the play tragic?
High Performance Response(s)
A High Performance Response should: - Identify elements of the ending of the play that make it tragic (e.g., the deaths of Romeo and Juliet; the ending of the feud between Montague and Capulet; the Prince's closing remarks on the tragedy).   - Explain why these elements make the ending of the play tragic (e.g., The ending of the feud between Montague and Capulet, where Capulet says to Montague, "give me thy hand" (line 296), is tragic because it represents the end of a conflict that could only be solved with the death of their children, a "scourge … laid upon [their] hate" (line 292), as the Prince puts it. The Prince's lines contribute to the tragic effect by bringing resolution to the play. The Prince restores order, declaring, "[s]ome shall be pardoned and some punished" (line 308) and that a "glooming peace" (line 305) that brings an end to this "story of … woe" (line 309).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- scourge (n.) – someone or something that causes a great amount of trouble or suffering   - kinsmen (n.) – male relatives   - jointure (n.) – an estate or property settled on a woman in consideration of marriage, to be owned by her after her husband's death.   - enmity (n.) – a very deep unfriendly feeling; hatred; ill will   - sacrifices (n.) – people or animals that are killed in a religious ceremony, usually to please a god
Vocabulary to teach (may include direct word work and/or questions)
- brace (n.) – pair   - glooming (adj.) – dark, overcast
Additional vocabulary to support English Language Learners (to provide directly)
punished (adj.) – made to suffer for a crime or for bad behavior

- statue (n.) – a figure, usually of a person or animal, that is made from stone, metal, etc.

- peace (n.) – a state in which people do not argue or cause trouble

- pardoned (adj.) – allowed to go free and not punished

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.5, L.9-10.4.c	
• Text: *Romeo and Juliet* by William Shakespeare, Act 5.3: lines 291–310	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 20%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 50%
5. Quick Write	5. 15%
6. Closing	6. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)

- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.

ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.5. In this lesson, students explore *Romeo and Juliet* as a tragedy. Students engage in evidence-based discussion and then complete a brief writing assignment to close the lesson.

▶ Students look at the agenda.

Activity 2: Homework Accountability   20%

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

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Instruct students to take out their responses to the previous lesson's homework assignment. (Carry out a brief search into the term *tragedy*. Define *tragedy* and list specific elements of tragedy.) Lead a brief whole-class discussion on the definition of *tragedy*.

🗩 Student responses may include:

- *Tragedy* refers to a play that tells a sad or serious story about a person who suffers.
- A tragedy involves a tragic hero or heroine who appears happy and successful at the start of the play but suffers a great misfortune, often ending with his or her death. This great misfortune is called a reversal of fortune.
- A tragedy inspires pity and fear in the audience.
- A tragic hero should be neither too good nor too bad, because if he or she were too good, his or her downfall would seem unfair, but if he or she were too bad, the audience would feel no sympathy.
- A tragic hero has a tragic or fatal flaw, an aspect of his or her character that leads to his or her downfall.
- A tragedy always includes a conflict, which cannot be resolved.
- A tragic hero has a moment of recognition in which the unresolved conflict and/or the hero(ine)'s fatal flaw becomes clear.

ⓘ Consider explaining to students that *conflict* in literature is a literary device that involves a struggle between opposing characters or forces. Conflict may be internal or external: that is, it may be within the character's mind (internal) or between the character and external forces (external).

Explain to students that in this lesson they explore *Romeo and Juliet* as a tragedy and Romeo and Juliet themselves as tragic hero and heroine.

Activity 3: Masterful Reading   5%

Have students listen to a masterful reading of *Romeo and Juliet* Act 5.3, lines 291–310 (from "Where be these enemies? Capulet, Montague / See what a scourge" to "Than this of Juliet and her Romeo"). Ask students to listen for the elements of tragedy in this scene.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration**: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

Why is this scene tragic?

▸ Students follow along, reading silently.

Activity 4: Reading and Discussion   50%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read lines 291–295 (from "Where be these enemies? Capulet, Montague / See what a scourge" to "Have lost a brace of kinsmen. All are punished") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *scourge* means "someone or something that causes a great amount of trouble or suffering" and *kinsmen* means "male relatives."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *scourge* and *kinsmen* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following word: *brace*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

ⓘ **Differentiation Consideration:** Provide students with the following definition: *punished* means "made to suffer for a crime or for bad behavior."

▸ Students write the definition of *punished* on their copies of the text or in a vocabulary journal.

Whom or what does the Prince blame for Romeo and Juliet's deaths in lines 291–295?

🗨 Student responses may include:

○ The Prince blames the feud between the Montagues and Capulets for the deaths of Romeo and Juliet, because he believes the deaths of both families' children are a "scourge … laid upon [their] hate" (line 292).

○ The Prince also blames himself for "winking at [the Montague's and Capulet's] discords" (line 294): he should have punished Montague and Capulet earlier and put a stop to their feud.

How are those involved in the tragedy "punished," according to the Prince in lines 291–295?

🗨 Student responses may include:

○ Montague and Capulet are punished by the death of their children: because of their feud, "heaven finds means to kill [their] joy with love" (line 293).

○ The Prince himself is punished because, as a result of the feud, he has lost "a brace of kinsmen" in Paris and Mercutio (line 295).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 296–304 (from "O brother Montague, give me thy hand" to "Romeo's by his lady's lie, / Poor sacrifices of our enmity") and answer the following question before sharing out with the class.

Provide students with the following definitions: *jointure* means "an estate or property settled on a woman in consideration of marriage, to be owned by her after her husband's death," *enmity* means "a very deep unfriendly feeling; hatred; ill will," and *sacrifices* means "people or animals that are killed in a religious ceremony, usually to please a god."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *jointure, enmity*, and *sacrifices* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Provide students with the following definition: *statue* means "a figure, usually of a person or animal, that is made from stone, metal, etc."

▸ Students write the definition of *statue* on their copies of the text or in a vocabulary journal.

How does the interaction between Montague and Capulet advance the plot in lines 296–304?

🗨 The interaction between Montague and Capulet, in which Capulet calls Montague "brother" and tells him "give me thy hand," brings an end to the feud (line 296). When the two men end their quarrel and agree to put up statues in honor of their children in lines 300–304, the central conflict of the play is resolved, so the play can come to a close.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 305–310 (from "A glooming peace this morning with it brings" to "Than this of Juliet and her Romeo") and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definition of the following word: *glooming*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

ⓘ **Differentiation Consideration:** Provide students with the following definitions: *peace* means "a state in which people do not argue or cause trouble" and *pardoned* means "allowed to go free and not punished."

▸ Students write the definitions of *peace* and *pardoned* on their copies of the text or in a vocabulary journal.

What mood does Shakespeare create through the Prince's final words in lines 305–310?

🗨 Student responses may include:

o Shakespeare establishes a sad, thoughtful mood through the Prince's final words.
o The word *glooming* contrasts with the word *peace*, which it describes in line 305, highlighting the grief felt by all the characters at the end of the play.
o The morning is a dark one, as the Prince notes that "[t]he sun for sorrow will not show his head," implying that even the sun feels the sorrow created by Romeo and Juliet's deaths, and so further emphasizing the gloomy mood (line 306).
o The Prince's order to, "Go hence, to have more talk of these sad things" (line 307), emphasizes the thoughtful mood as the Prince commands those around him to think about recent events.

- o By indicating that "[s]ome will be pardoned and some punished," in line 308, the Prince adds to the serious mood, by indicating consequences to come.
- o The Prince describes the events of the play as a "story of … woe" in line 309, again developing the sadness of the final scene.

What is the role of the Prince in the ending of the play?

- 🗨 Student responses may include:

  - o Shakespeare uses the Prince as an authority figure to bring order at the end of the play, blaming Montague and Capulet for the feud, which has caused so many deaths and brought a "scourge" on both families (line 292).
  - o The Prince takes control of the situation, announcing that "[a]ll are punished" in line 295, and declaring that further consequences will come in line 308: "[s]ome will be pardoned and some punished."
  - o The Prince speaks the final words that sum up the events of the play: "For never was a story of more woe / Than this of Juliet and her Romeo" (lines 309–310).

- ⓘ **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

  Who is in charge of the situation at the end of the play? Cite textual evidence to support your response.

  - 🗨 The Prince has taken charge of the situation at the end of the play. He gives commands, telling Montague and Capulet: "See what a scourge is laid upon your hate" (line 292) and ordering all the characters to: "Go hence, to have more talk of these sad things" (line 307). The Prince declares that "[s]ome shall be pardoned and some punished" (line 308), suggesting that he will decide these matters.

  What is the impact of the Prince's words on Montague and Capulet in lines 296–304?

  - 🗨 Montague and Capulet agree to end their quarrel: Capulet calls Montague "brother" in line 296 and offers him his hand.

  Who speaks the final words of the play in lines 309–310? Why is this important?

  - 🗨 The Prince speaks the final words. This is important because it gives the Prince the final word and means that he is the one who sums up the play and brings events to an end.

Lead a brief whole-class discussion of student responses.

Inform students that a *tragic resolution* involves a reversal of fortune and the resolution of previously unresolved conflicts and that *tragic hero* is the term used to describe the main character in a tragedy who is destined for downfall, suffering, or defeat. Explain to students that *tragic flaw* is the term used to describe the character trait that leads to the tragic hero's downfall.

Lead a whole-class discussion of the following questions. Instruct students to draw upon their reading of the play as a whole, as well as the ending.

How do Romeo and Juliet fit the definition of a tragic hero(ine)?

- 🗩 Student responses may include:

    - o Romeo and Juliet suffer a great misfortune, or, as the Prologue puts it, "misadventured piteous overthrows" in the play (Prologue, line 7). When they first meet, they are happy and in love, but they are separated and eventually commit suicide. These events are, in the Prince's words "a story of … woe" (Act 5.3, line 309).
    - o The deaths of Romeo and Juliet inspire pity and fear. Although Romeo and Juliet have flaws, Shakespeare makes them complex and sympathetic characters.
    - o Romeo and Juliet are torn apart by the conflict between their two families. Juliet shows her awareness of this when she asks Romeo in Act 2.2 to "[d]eny [his] father and refuse [his] name" as she knows that the feud between their families will keep them apart (Act 2.2, line 34). The conflict between their families creates conflict within them, as they must choose between their family identifications and their individual identities as lovers.

What is Romeo's tragic flaw?

- 🗩 Student responses may include:

    - o Romeo's tragic flaw is his romantic character. He falls in love quickly and easily, first with Rosaline and then with Juliet: after proclaiming his undying love for Rosaline in Act 1.1, he quickly shifts his affections to Juliet, whom he describes as a "holy shrine" (Act 1.5, line 93), and is so distraught by news of Juliet's death that he kills himself before the Friar can get word to him of his plan.
    - o Romeo's tragic flaw is his emotional reaction. He acts without thinking throughout the play. For example, he is already "[t]aking the measure of an unmade grave" (Act 3.3, line 70), ready to kill himself, when he hears of his banishment. Later in the play, he does not wait to hear from the Friar before coming back to Verona to kill himself beside what he thinks is Juliet's dead body.

What is Juliet's tragic flaw?

- 🗩 Juliet's tragic flaw is also her strength: she is loyal to Romeo at all costs. Juliet is ready to kill herself upon learning of Romeo's banishment and her father's plan for her to marry Paris. She shows Friar Laurence a knife in Act 4.1, line 53, with which she plans to commit suicide. When

she wakes up in Act 5.3 and finds out that Romeo is dead, she refuses even to consider Friar Laurence's plan to hide her in a convent, telling him, "I will not away" (Act 5.3, line 160). Instead, she kills herself with Romeo's dagger.

Activity 5: Quick Write   15%

Instruct students to respond briefly in writing to the following prompt:

Why is the ending of the play tragic?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▸ Students independently answer the prompt using evidence from the text.

🗩 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to reread the Prologue and their Quick Write responses from 9.1.3 Lesson 1, and respond briefly in writing to the following prompt:

How does Shakespeare develop *Romeo and Juliet* as a tragedy over the course of the play?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Also remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, students should continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

▸ Students follow along.

Homework

Reread the Prologue and your Quick Write from 9.1.3 Lesson 1, and respond briefly in writing to the following prompt:

How does Shakespeare develop *Romeo and Juliet* as a tragedy over the course of the play?

Use this lesson's vocabulary wherever possible in your written responses. Use the Short Response Rubric and Checklist to guide your written responses.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

9.1.3 | Lesson 19

Introduction

In this lesson, students prepare for the End-of-Unit Assessment as they collect evidence about Romeo and Juliet as tragic hero and heroine. After participating in an evidence-based group discussion, student learning is assessed via a Quick Write at the end of the lesson: Make a claim about who is the tragic hero(ine) of the play and why.

For homework, students continue to gather evidence to support their claims, using the Tragic Hero(ine) Evidence Gathering Tool they begin to use in the lesson. Also for homework, students review and expand their notes and annotations in preparation for the 9.1.3 End-of-Unit Assessment.

Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
SL.9-10.1.c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
	c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify or challenge ideas and conclusions.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • Make a claim about who is the tragic hero(ine) of the play and why.

High Performance Response(s)
A High Performance Response should:
• Make a claim about who is the tragic hero(ine) of *Romeo and Juliet* (e.g., Romeo is the tragic hero of the play; Juliet is the tragic heroine of the play).
• State why the chosen character is the tragic hero or heroine (e.g., Juliet is the tragic heroine because she suffers as a result of her inability to reconcile the conflict between her loyalty to her family and her love for Romeo).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None.*
Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)
• None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.5, SL.9-10.1.c	
• Text: *Romeo and Juliet* by William Shakespeare (all excerpts)	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Evidence-Gathering	3. 30%
4. Small Group Discussion	4. 30%

Student-Facing Agenda	% of Lesson
5. Quick Write	5. 15%
6. Closing	6. 5%

Materials

- Copies of the Tragic Hero(ine) Evidence Gathering Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
✎	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.5. In this lesson, students gather evidence about Romeo and Juliet as tragic hero and heroine. Students engage in evidence-based discussion and complete a brief writing assignment to close the lesson.

   ▶ Students look at the agenda.

Activity 2: Homework Accountability   15%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

   ▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Reread the Prologue and your Quick Write from 9.1.3 Lesson 1, and respond briefly in writing to the following prompt: How does Shakespeare develop Romeo and Juliet as a tragedy over the course of the play?) Instruct students to Turn-and-Talk in pairs about their response.

- 🗨 Student responses may include:
  - o Shakespeare develops *Romeo and Juliet* as a tragedy by showing the "misadventured piteous overthrows" (Prologue, line 7) of the title characters. Romeo and Juliet undergo a great misfortune, as a "story of… woe" (Act 5.3, line 309) unfolds: their marriage is quickly followed by Romeo's banishment, and a series of miscommunications leads to their suicides in the Capulet tomb.
  - o Throughout the play, Shakespeare highlights the conflict the Chorus describes in the Prologue: "Two households, both alike in dignity / In fair Verona, where we lay our scene, / From ancient grudge break to new mutiny" (Prologue, Lines 1–3). In the Prologue, Shakespeare sets up the conflict between the Montagues and the Capulets "[w]hich but their children's end naught could remove" (Prologue, line 11). The two lovers are caught between their loyalty to their families and their love for one another. As Juliet realizes from the start of their relationship, in order for them to be together, one of them must give up their family: "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" (Act 2.2, lines 34–36). Following the deaths of Mercutio and Tybalt, the conflict becomes more intense, leading to the lovers' separation through banishment and their final suicides.

Lead a brief whole-class discussion of student responses.

Activity 3: Evidence Gathering   30%

Introduce the End-of-Unit Assessment prompt:

Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)?

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

- ‣ Students independently read the End-of-Unit Assessment prompt.

Distribute the Tragic Hero(ine) Evidence Gathering Tool. Instruct students to work in pairs to complete the tool by gathering evidence from the play about Romeo and Juliet as tragic hero and heroine.

- ‣ Student pairs use the Tragic Hero(ine) Evidence Gathering Tool to gather evidence.

🗩 See Model Tragic Hero(ine) Evidence Gathering Tool below for possible student responses.

Activity 4: Small Group Discussion   30%

Instruct students to form small groups to discuss the prompt below. Remind students to continue to add to their Tragic Hero(ine) Evidence Gathering Tool during the discussion in preparation for the lesson Quick Write and the End-of-Unit Assessment.

Who is the tragic hero(ine) of *Romeo and Juliet* and why?

▸ Students groups discuss the prompt.

ⓘ Consider reminding students that this is an opportunity to apply standard SL.9-10.1.c by participating effectively in a collaborative discussion. Students may focus on posing and responding to questions, incorporating others into the discussion and challenging or verifying ideas and conclusions.

Activity 5: Quick Write   15%

Instruct students to respond briefly in writing to the following prompt:

Make a claim about who is the tragic hero(ine) of the play and why.

Instruct students to look at their notes, annotations, and Tragic Hero(ine) Evidence Gathering Tool to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▸ Students independently answer the prompt, using evidence from the text.

🗩 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to continue to gather evidence to support the claim they made in the Quick Write, using the Tragic Hero(ine) Evidence Gathering Tool they began in the lesson.

Also for homework, instruct students to review and expand their notes and annotations in preparation for the End-of-Unit Assessment.

▸ Students follow along.

Homework

Continue to gather evidence to support the claim you made in the Quick Write, using the Tragic Hero(ine) Evidence Gathering Tool you began to use in the lesson.

Review and expand your notes and annotations in preparation for the End-of-Unit Assessment.

Tragic Hero(ine) Evidence Gathering Tool

Name:		Class:		Date:	

Directions: Explain why each character could be considered the tragic hero(ine) of *Romeo and Juliet*. Provide textual evidence to support your response. Review your 9.1.3 Lesson 17 homework on the elements of tragedy as you consider the ways in which Romeo or Juliet could be considered a tragic hero(ine).

Prompt: Who is the tragic hero(ine) of *Romeo and Juliet* and why?	
Character	**Why is this character the tragic hero(ine)? Provide textual evidence to support your response.**
Romeo	
Juliet	

Model Tragic Hero(ine) Evidence Gathering Tool

Name:		Class:		Date:	

Directions: Explain why each character could be considered the tragic hero(ine) of *Romeo and Juliet*. Provide textual evidence to support your response. Review your 9.1.3 Lesson 17 homework on the elements of tragedy as you consider the ways in which Romeo or Juliet could be considered a tragic hero(ine).

Prompt: Who is the tragic hero(ine) of *Romeo and Juliet* and why?	
Character	**Why is this character the tragic hero(ine)? Provide textual evidence to support your response.**
Romeo	Misfortune: At the start of the play, Romeo's greatest problem is that his love for Rosaline is not returned: he is "[o]ut of her favour where I am in love" (Act 1.1, line 166). However, by the end of the play, his has become "a story of… woe" as the Prince puts it in Act 5.3, line 309. Having been forced into a deadly conflict with Juliet's cousin Tybalt following the death of Mercutio, he is banished by the Prince and learns of Juliet's (false) death before the Friar can inform him of the truth, and so commits suicide.

Conflict that cannot be resolved: Romeo is caught between his love for Juliet and the expectations of his family. This is demonstrated by the scene in which Tybalt kills Mercutio. Romeo is reluctant to harm Tybalt, telling him "the reason I have to love thee / Doth much excuse the appertaining rage / To such a greeting" (Act 3.1, lines 61–63). However, Mercutio views this as "calm, dishonourable, vile submission" (Act 3.1, line 72), and when his friend is killed, Romeo is forced to fight, which triggers his banishment and finally leads to the "sad things" (Act 5.3, line 307) of the ending.

Fatal flaw: Romeo's downfall is brought about at least in part by his own emotional reactions, which could be described as his fatal flaw. He reacts angrily and swiftly to Mercutio's death by killing Tybalt, which leads to his banishment. Similarly, when he learns of Juliet's death, he does not stop to think but swallows poison before the Friar can get to him. |

Prompt: Who is the tragic hero(ine) of *Romeo and Juliet* and why?	
Character	**Why is this character the tragic hero(ine)? Provide textual evidence to support your response.**
Juliet	Misfortune: Juliet begins the play as the only daughter of a rich man. However, her meeting with Romeo sets of a chain of events that ends in her death. She loses her cousin Tybalt and her husband is banished for Tybalt's murder. She is forced to fake her own death to avoid being forced into marriage with Paris, and wakes to find Romeo dead beside her, prompting her to commit suicide.
	Conflict that cannot be resolved: Like Romeo, Juliet is caught in an impossible situation, faced with choosing between her lover and her family. She understands this immediately, saying on the balcony that either she or Romeo must choose to give up their family in order to be together: "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" (Act 2.2, lines 34–36).
	Fatal Flaw: Juliet is destroyed because of her loyalty to Romeo, which leads her to commit desperate acts in order to be with him. She is ready to "leap… / From off the battlements of any tower" (Act 4.1, lines 77–78) rather than marry Paris. When she realizes that Romeo is dead, she refuses to flee to safety with the Friar, but stabs herself with Romeo's "happy" dagger (Act 5.3, line 169).

9.1.3	Lesson 20

Introduction

In this End-of-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)? Students review their annotated texts, lesson Quick Writes, discussion notes, and Tragic Hero(ine) Evidence Gathering Tool to organize their ideas. Students then develop their responses using relevant and sufficient evidence to support their claims. Student responses are assessed using the 9.1.3 End-of-Unit Text Analysis Rubric.

For homework, students continue to read their Accountable Independent Reading (AIR) texts and prepare for a brief discussion on how they applied a focus standard to their texts.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.2.a, c, f	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

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Addressed Standard(s)
• None.

Assessment

Assessment(s)
Student learning is assessed via a formal, multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)? ⓘ Student responses will be evaluated using the 9.1.3 End-of-Unit Text Analysis Rubric.

High Performance Response(s)
A High Performance Response should: • Identify either Romeo or Juliet as a tragic hero(ine). • Discuss the elements that define a tragic hero(ine). • Explain how Shakespeare develops the chosen character as a tragic hero(ine). A High Performance Response may include the following evidence in support of a multi-paragraph analysis: • Shakespeare develops Romeo as a tragic hero by having him undergo great misfortune over the course of the play. At the beginning of the play, Romeo is mainly sad because he is "[o]ut of her favour where I am in love" (Act 1.1, line 166) with Rosaline. However, by the end of the play, he has committed suicide in what the Prince calls "a story of … woe" in Act 5.3, line 309. Having been forced to fight Juliet's cousin Tybalt following the death of Mercutio, he is banished by the Prince and learns of Juliet's (false) death before the Friar can inform him of the truth. • Shakespeare shows Romeo as the victim of a conflict that cannot be resolved over the course of the play, other than by his death. Because of "the continuance of their parents' rage, / Which but their children's end naught could remove" (Prologue, lines 10–11), Romeo is forced to choose between his loyalty to his family and his love for Juliet. The scene in which Tybalt kills Mercutio demonstrates this. Romeo is reluctant to harm Tybalt. Romeo tells him "the reason I have to love thee / Doth much excuse the appertaining rage / To such a greeting" (Act 3.1, lines 61–63). However, Mercutio views this as "calm, dishonourable, vile submission" (Act 3.1, line 72), and when Romeo's friend is killed, he is forced to fight, an event that triggers his banishment and finally leads to the "sad things" (Act 5.3, line 307) of the end of the play. • Romeo dies at least in part because of his own emotional reactions, which could be described as his fatal flaw. His reaction to Mercutio's death leads to his banishment after he kills Tybalt in revenge.

Similarly, upon learning of Juliet's death, he swallows poison before he can learn of the truth from the Friar.

- Juliet suffers a tragic misfortune similar to the one Romeo undergoes. Although she is the daughter of a rich and powerful man, she suffers a series of losses, ending in her death. Juliet loses her cousin and Romeo is banished for his murder, and then Juliet's parents attempt to force her to marry Paris. When she attempts to avoid the marriage by faking her own death, she awakes to find Romeo dead, and commits suicide.

- Juliet too suffers from the conflict between the Montagues and the Capulets, which in turn provokes a conflict in her as she is caught between her lover and her family. She realizes that in order to be with Romeo, she must either force him to give up his family or give up her own: "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" (Act 2.2, lines 34–36). In this way, she and Romeo are "[p]oor sacrifices of [Montague and Capulet's] enmity" (Act 5.3, line 304).

- Juliet has a fatal flaw: she is desperately loyal to Romeo, and willing to "leap … / From off the battlements of any tower" (Act 4.1, lines 77–78) rather than marry Paris. Even after Romeo's death, as the Friar tries to convince her to run away and hide among a community of nuns, she refuses to do so telling him, "Go, get thee hence, for I will not away" (Act 5.3, line 160), preferring to stab herself with Romeo's dagger rather than be separated from him.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None.*
Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)
• None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, RL.9-10.5, W.9-10.2.a, c, f	
• Text: *Romeo and Juliet* by William Shakespeare (all excerpts)	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. 9.1.3 End-of-Unit Assessment	3. 80%
4. Closing	4. 5%

Materials

- Copies of the 9.1.3 End-of-Unit Assessment for each student
- Copies of the 9.1.3 End-of-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
●	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.3, RL.9-10.5 and W.9-10.2.a, c, f. In this lesson, students complete the End-of-Unit Assessment in which they select either Romeo or Juliet and discuss how Shakespeare develops their chosen character as a tragic hero(ine) in *Romeo and Juliet*.

▸ Students look at the agenda.

Activity 2: Homework Accountability   10%

Ask students to take out their materials for the End-of-Unit Assessment, including the Tragic Hero(ine) Evidence Gathering Tool as well as all notes, annotations, and Quick Writes.

▸ Students take out their materials for the End-of-Unit Assessment.

🗨 See the Model Tragic Hero(ine) Evidence Gathering Tool in 9.1.3 Lesson 19 for sample student responses.

ⓘ Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 9.1.3 End-of-Unit Assessment   80%

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include an introductory statement that introduces the topic of their responses, well-organized textual evidence that supports the analysis, varied transitions, and a concluding statement that articulates the information presented in the essay. Remind students to use proper grammar, capitalization, punctuation, and spelling.

Instruct students to write a formal, multi-paragraph response to the following prompt:

Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)?

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Ask students if they have remaining questions about the assessment prompt.

Distribute and review the 9.1.3 End-of-Unit Text Analysis Rubric and Checklist. Remind students to use the 9.1.3 End-of-Unit Text Analysis Rubric and Checklist to guide their written responses.

▸ Students follow along, reading the 9.1.3 End-of-Unit Assessment prompt and the 9.1.3 End-of-Unit Text Analysis Rubric and Checklist silently.

Remind students to use their notes, annotated texts, lesson Quick Writes and Tragic Hero(ine) Evidence Gathering Tools to write their responses. Ask students to use this unit's vocabulary wherever possible in their written responses.

▸ Students independently craft a formal, multi-paragraph response to the prompt, using evidence from the text.

🗨 See the High Performance response at the beginning of this lesson.

Activity 4: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

▸ Students follow along.

Homework

Continue reading your Accountable Independent Reading texts through the lens of a focus standard of your choice and prepare for a 3–5 discussion of your texts based on that standard.

9.1.3 End-of-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of *Romeo and Juliet* to write a well-developed multi-paragraph response to the following prompt:

> *Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)?*

Your writing will be assessed using the 9.1.3 End-of-Unit Text Analysis Rubric.

Guidelines

Be sure to:
- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RL.9-10.3, RL.9-10.5, W.9-10.2.a, c, f

Commentary on the Task:

This task measures RL.9-10.3 because it demands that students:

- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

This task measures RL.9-10.5 because it demands that students:

- Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

This task measures W.9-10.2.a, c, f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
  - o Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  - o Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
  - o Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

9.1.3 End-of-Unit Text Analysis Rubric   _____ / _____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis **The extent to which the response analyzes how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.** **CCSS.ELA-Literacy.RL.9-10.3** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Accurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Analyze with partial accuracy how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Inaccurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Content and Analysis **The extent to which the response analyzes how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise.** **CCSS.ELA-Literacy.RL.9-10.5** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, suspense, and surprise.	Skillfully analyze the author's choices concerning how to structure a text, order events within it, and manipulate time.	Accurately analyze the author's choices concerning how to structure a text, order events within it, and manipulate time.	Analyze with partial accuracy the author's choices concerning how to structure a text, order events within it, and manipulate time.	Inaccurately analyze the author's choices concerning how to structure a text, order events within it, and manipulate time.

Coherence, Organization, and Style	Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)	Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)	Introduce a topic; inconsistently organize complex ideas, concepts, and information, making occasional connections and distinctions. (W.9-10.2.a)	Ineffectively introduce a topic; ineffectively organize ideas, concepts and information, making inaccurate or no connections and distinctions. (W.9-10.2.a)
The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions.	Skillfully use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.c)	Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.c)	Use unvaried transitions, or uses transitions ineffectively or inconsistently to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.c)	Use inappropriate, unvaried, or no transitions to link the major sections of the text, create cohesion, or clarify the relationships among complex ideas and concepts. (W.9-10.2.c)
CCSS.ELA-Literacy.W.9-10.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.9-10.2.f)	Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)	Provide a concluding statement or section that loosely follows from and partially supports the information or explanation presented. (W.9-10.2.f)	Provide an ineffective concluding statement or section that does not follow from or support the information or explanation presented. (W.9-10.2.f)
CCSS.ELA-Literacy.W.9-10.2.a Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.				
The extent to which the response uses appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.				

CCSS.ELA-Literacy.W.9-10.2.c Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. **The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).** **CCSS.ELA-Literacy.W.9-10.2.f** Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).			

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

9.1.3 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing…	✔
Content and Analysis	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? **(RL.9-10.3)**	☐
	Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise? **(RL.9-10.5)**	☐
Coherence, Organization, and Style	Introduce a topic? **(W.9-10.2.a)**	☐
	Organize complex ideas, concepts, and information to make important connections and distinctions? **(W.9-10.2.a)**	☐
	Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? **(W.9-10.2.c)**	☐
	Provide a concluding statement or section related to the explanation or analysis? **(W.9-10.2.f)**	☐