

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	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>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.</p>

Assessment

Assessment(s)
<p>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:</p> <ul style="list-style-type: none"> Analyze the effect of Shakespeare’s structural choices in this scene.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> 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)
<ul style="list-style-type: none"> 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)
<ul style="list-style-type: none"> vestal livery (n.) – pale and virginal appearance
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> rose (n.) – a flower with a sweet smell

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.5, L.9-10.4.a Text: <i>Romeo and Juliet</i> by William Shakespeare, Act 2.2: lines 1–61 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 5% 65% 10% 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.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
①	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:

- Romeo uses rich imagery in both approaches, suggesting that he is romantic and poetic.
- 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.
- 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.

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.

- ① Consider using the following free audio resource: <https://www.apple.com/> (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).
- ① **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:
 - An author might make decisions about who is onstage.
 - An author might choose to have an action or event take place onstage or offstage.
 - An author might decide to have characters enter and exit during scenes.
 - An author might decide to have a character speak alone onstage or talk to another character.
 - 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”

① 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*.

① 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:

- Romeo is speaking to himself; he is alone.
- 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:

- The stage direction states that Juliet is "aloft," so she is onstage, somewhere above Romeo.
- 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:

- 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.
- 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 thou 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.”

- ① 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.
- ① **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:
 - She is speaking to herself; she does not know that Romeo is below her balcony.
 - 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:

- 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.
- The audience also might wonder what will happen when and if Juliet discovers Romeo's presence.

① **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:
- 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.
 - 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.
 - 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.”

① 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:

- 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.
- 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.
- 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).
- 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.

① 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.

① 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:	
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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:	<i>Romeo and Juliet</i> by William Shakespeare
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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.