

## 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	<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> <ul style="list-style-type: none"> <li>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.</li> <li>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</li> <li>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or</li> </ul>

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

<ul style="list-style-type: none"> <li>rogue (n.) – dishonest person</li> </ul>
<b>Vocabulary to teach (may include direct word work and/or questions)</b>
<ul style="list-style-type: none"> <li>villain (n.) – rogue and peasant</li> <li>appertaining (v.) – relating to</li> <li>tender (v.) – to hold something dear, to value</li> <li>dishonorable (adj.) – disgraceful, shameful</li> <li><i>alla stoccado</i> (n.) – thrust with a rapier</li> <li>pilcher (n.) – scabbard; sheath for a sword or the like</li> <li>bandying (v.) – violent arguing</li> <li><i>passado</i> (n.) – thrust while stepping forward</li> <li>sped (adj.) – finished</li> <li>peppered (adj.) – ruined</li> <li>zounds (interjection) – contraction of “by God’s wounds” and considered an offensive oath</li> </ul>
<b>Additional vocabulary to support English Language Learners (to provide directly)</b>
<ul style="list-style-type: none"> <li>None.</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.3, L.9-10.4.a, b, c</li> <li>Text: <i>Romeo and Juliet</i> by William Shakespeare, Act 3.1: lines 59–110</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>Film Clip: <i>Romeo + Juliet</i></li> <li>Masterful Reading</li> <li>Reading and Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>10%</li> <li>15%</li> <li>10%</li> <li>45%</li> <li>10%</li> <li>5%</li> </ol>

## 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
►	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 Luhrmann’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:
  - Tybalt is Juliet Capulet’s cousin.
  - Petruchio is Tybalt’s friend.
  - Benvolio is Romeo Montague’s cousin.
  - 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:
  - The characters in the first scene are Romeo, Juliet, the Nurse, and the priest, Friar Laurence.
  - 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:
  - Romeo and Juliet get married.
  - 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.

- ① Consider using the following free audio resource: <https://www.apple.com/> (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).
- ① **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.

- ① 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*.

- 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.

**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:
  - 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.
  - 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:
  - 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.
  - 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:

- 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.
- 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.
- 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.

① **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 *dishonourable*. The prefix *dis-* makes the word mean the opposite of the root word. In this case, *dishonourable* means “without honor” or “shameful.”

① 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:

- 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).
- 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).
- 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.

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 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

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

<b>Scene:</b> Romeo and Juliet get married and Mercutio and Tybalt begin a fight.		
<b>Characters</b> <i>(i.e., Which characters appear in the film clip?)</i>	<b>Events</b> <i>(i.e., What happens in the film clip?)</i>	<b>Other observations</b> <i>(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?)</i>
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

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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.

<b>Text:</b>	<i>Romeo and Juliet</i> by William Shakespeare
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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 injured 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).

	Angry	<p>He is angry that Romeo is not responding to Tybalt and says, “O calm, dishonourable, vile submission!” (line 72).</p> <p>He provokes Tybalt, calling him a “rat-catcher” (line 74) and draws his sword, challenging Tybalt to fight.</p> <p>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).</p>
	Brave	<p>He is willing to fight for Romeo’s honor rather than let his friend be shamed.</p>
	Witty	<p>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.</p> <p>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).</p>

## Model Central Ideas Tracking Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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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.

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