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

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:

- o 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.
- o 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:

- 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.

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.

ⓘ 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.