



Traditional vs. CCSS Approaches to Canonical Texts

9.1.3

Unit Overview

“Wisely and slow; they stumble that run fast.”

Text(s)	<i>Romeo and Juliet</i> by William Shakespeare (Selected Scenes and Speeches) <i>Romeo + Juliet</i> (Baz Luhrmann, 1996) (Selected Scenes)
Number of Lessons in Unit	20

Introduction

In this unit, students continue to develop habits and skills related to close reading, annotation, using evidence, building vocabulary, and participating in structured discussion, and they do so with text that is more qualitatively complex than in earlier units. This may be students’ first exposure to Shakespeare and the format of a play, so instruction will include a focus on Shakespeare’s use of language and on the organization of the play. Students will study the structure of his language and speeches for craft and impact on character development.

Students will alternate reading and viewing Shakespeare’s *Romeo and Juliet*, continuing their study of how authors develop complex characters. They will follow the development of Romeo and Juliet from the time each character is introduced, collecting evidence as to how the two characters develop across all five acts of the play as revealed by Shakespeare’s language and their interactions with other characters. Throughout the reading and viewing of the play, students will examine Shakespeare’s rich use of figurative language, word play, and powerful cadence.

While this unit serves as an introduction to Shakespeare, it does not delve into the world and works of Shakespeare. Students will study both the written text and Baz Luhrmann’s 1996 film version of the play. Key scenes will be read and analyzed closely, based on their pivotal role in the play and their historic and cultural relevance in the wider range of reading. Luhrmann’s film will address the text between the selected excerpts to allow students to contextualize their close readings. Pause periodically during the film for discussion, returning to the written script if necessary. Some parts of the play will be viewed without reading the script, and others will be read closely without viewing.

For the Mid-Unit Assessment, students will be assessed with a short written response, preceded by structured discussion. Students will consider Romeo and Juliet’s character development throughout the entire balcony scene. Their claim will be supported by evidence from Act 2 Scene 2 as a whole (RL.9-10.3, W.9-10.2).

For the End-of-Unit Assessment, students choose either Romeo or Juliet and write an essay that explains how that character changes throughout the play as revealed by the Shakespeare’s language and the structure of the play (RL.9-10.3, W.9-10.2).

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Collect evidence from texts to support analysis
- Organize evidence to plan around writing
- Review and revise writing

Standards for This Unit

CCS Standards: Reading—Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from 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.
CCS Standards: Writing	
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.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ol style="list-style-type: none"> Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare

	treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
CCS Standards: Speaking & Listening	
SL.9-10.1b	Work with peers to set rules for collegial discussions 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.
SL.9-10.1c	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.
College and Career Readiness Anchor Standards for Reading	
CCSS.ELA-Literacy. CCRA.R.7	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

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

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7, W.9-10.2
Description of Assessment	Answer text-dependent questions. Write informally in response to text-based prompts.

Mid-Unit Assessment	
Standards Assessed	RL.9-10.3, W.9-10.2
Description of Assessment	The three-lesson arc will culminate in a brief writing assignment, which comprises the Mid-Unit Assessment. Students will consider Romeo and Juliet’s character development throughout the entire balcony scene. Their claim will be supported by evidence from Act 2 Scene 2 as a whole.

	Students will respond to the following prompt: <i>How do Romeo and Juliet’s desires, concerns, and fears change throughout their interactions with one another in this scene?</i>
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End-of-Unit Assessment	
Standards Assessed	RL.9-10.3, W.9-10.2
Description of Assessment	Students choose either Romeo or Juliet and write an essay that explains how Shakespeare unfolds the character throughout the play with evidence referencing Shakespeare’s language and the events of the play.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	Text: Prologue: Summarizes the play and foreshadows the action (1.Prol.1–14). Film: N/A	This lesson provides initial exposure to Shakespearean language and the entry point to comprehension of the text. Students will begin grappling with the thematic complexity of this text, with the summative question: What relationship is Shakespeare establishing in the prologue between love and hate?
2	Text: Romeo explains to Benvolio that he is in love (1.1.206–236). Film: 1.1.1–205 [2:37–13:35]: Fight in the street between Montagues and Capulets; dialogue between Montagues, Capulets and the Prince; Montagues and Benvolio talk about Romeo.	First lesson in a two-lesson arc. Students will make inferences about the character of Romeo based on his relationship to Benvolio and Rosaline. This lesson is the first introduction students have to Romeo. This lesson also serves as an introduction to the film <i>Romeo + Juliet</i> (Lurhman, 1996), as well as modeling critical film viewing and note taking.
3	Text: Romeo explains to Benvolio that he is in love (1.1.206–236). Film: N/A	Second lesson in a two-lesson arc. Students will continue to make inferences about the character of Romeo based on his relationship to Benvolio and Rosaline.

4	<p>Text: Lady Capulet tells Juliet about Paris (1.3.64–100).</p> <p>Film: 1.2.44–102 and 1.3.1–63 [15:21–17:05]: Paris and Capulet talk about Juliet; Romeo and Benvolio find out about Capulet ball and decide to go; Lady Capulet and the nurse talk about Juliet’s age.</p>	<p>Students will make inferences about the character of Juliet based on her interaction with Lady Capulet. This lesson is the first introduction students have to Juliet.</p>
5	<p>Text: Romeo and Juliet meet, kiss, find out each other’s identity (1.5.92–109).</p> <p>Film: 1.5.41–91 [27:57–30:26]: Tybalt sees Romeo at the party and wants to kill him; Capulet says no; Romeo catches first sight of Juliet.</p>	<p>Students begin a close reading analysis of Romeo and Juliet’s first encounter at the Capulet Ball (1.5.92–109). Students will focus on Romeo’s initial overture to Juliet in lines 1.5.92–95 with a focus on Shakespeare’s use of imagery.</p>
6	<p>Text: Romeo and Juliet meet, kiss, find out each other’s identity (1.5.92–109).</p> <p>Film: N/A</p>	<p>Students continue their analysis of 1.5.92–109 as they explore the focusing question: What can you learn about Juliet from the way that she responds to Romeo?</p>
7	<p>Text: Balcony scene soliloquies (2.2.1–51).</p> <p>Film: N/A</p>	<p>First lesson in a three-lesson arc on the balcony scene. Students will make inferences about the characters of Romeo and Juliet through close reading of their soliloquies, with a focus on Shakespeare’s structural choices in this scene. Students will build shared knowledge of some of the most iconic lines in the play.</p>
8	<p>Text: Balcony scene, Juliet worries about Romeo’s safety (2.2.52–106).</p> <p>Film: N/A</p>	<p>Second lesson in a three-lesson arc about the balcony scene. Students will make inferences about the characters of Romeo and Juliet based on their conversation with each other in this passage, considering language choice and author’s structural choices.</p>
9	<p>Text: Balcony scene, exchange of</p>	<p>Third lesson in a three-lesson arc about the balcony scene. This lesson also contains the mid-</p>

	<p>vows (2.2.107–148).</p> <p>Film: 2.3.27–90 [46:38–49:39]: Friar and Romeo talk about love and he agrees to marry Romeo and Juliet.</p>	<p>unit assessment. Students will make inferences about the characters of Romeo and Juliet through cumulative comprehension of the balcony scene, considering language use, character interactions, and Shakespeare's structural choices. Students will consider, compare, and contrast the development of Romeo and Juliet's concerns and desires in a formal writing assignment.</p>
10	<p>Text: Romeo kills Tybalt (3.1.59–110).</p> <p>Film: 2.6.1–37 [55:57–57:30]: Romeo and Juliet get married. 3.1.1–58 [57:31–1:00:10]: Mercutio and Benvolio hang out, Tybalt enters and challenges Mercutio.</p>	<p>Students will explore conflicting motivations of three complex characters (Mercutio, Romeo, Tybalt) through this focusing question: Who is to blame for Mercutio's death? Students should make inferences about how this key event affects character development, as well as how the choices that these characters' advance the tragic plot of the play.</p>
11	<p>Text: Romeo kills Tybalt (3.1.111–138).</p> <p>Film: N/A</p>	<p>Students continue their exploration of Romeo's character development as they begin to work through the excerpt 3.1.108–138, in which Romeo kills Tybalt. Students lay the critical groundwork for the unifying focusing question of this two-lesson arc: Is Romeo "fortune's fool"?</p>
12	<p>Text: Romeo kills Tybalt (3.1.111–138).</p> <p>Film: 3.1.139–199 [1:10:37–1:12:24]: Benvolio, the Capulets and the Montagues argue about what should happen to Romeo.</p>	<p>Students resume their analysis of Tybalt's death scene (3.1.108–138), and directly explore the unifying focusing question of this two-lesson arc: Is Romeo "fortune's fool"?</p>
13	<p>Text: Juliet's speech while she waits for Romeo to come to her room that night (3.2.1–31).</p> <p>Film: N/A</p>	<p>In this lesson, students will close read Juliet's speech while she waits for Romeo, before she has found out that Romeo killed her cousin Tybalt. The lesson will ask students to draw a comparison between a close reading of this passage and Marc Chagall's painting <i>Romeo and Juliet</i>, with a focus on structural choices and the effects they create.</p>

<p>14</p>	<p>Text: Friar Laurence tells Romeo that the Prince has decided to banish him (3.3.12–70).</p> <p>Film: N/A</p>	<p>This lesson focuses on Romeo’s reaction to his banishment in conversation with Friar Laurence, with an emphasis on word choice and meaning, particularly repeating words with multiple meanings.</p>
<p>15</p>	<p>Text: Juliet threatens to kill herself to avoid marrying Paris, and Friar Laurence proposes another plan, sends letter to Romeo (4.1.44 – 121).</p> <p>Film: 3.3.37–243 [1:22:19–1:26:38]: Juliet fights with her parents, Juliet goes to see Friar Laurence.</p>	<p>First lesson in two-lesson arc. This lesson focuses on Juliet’s character development through an exploration of her word choice and rich imagery.</p>
<p>16</p>	<p>Text: Juliet threatens to kill herself to avoid marrying Paris, and Friar Laurence proposes another plan, sends letter to Romeo (4.1.44 – 121).</p> <p>Film: 5.1.1–86 [1:32:33–1:39:09]: Romeo hears Juliet is dead; vows to kill himself; buys poison from the apothecary.</p> <p>5.2.1–29 [1:37:01–1:37:48 and 1:39:10–1:39:36]: Friar finds out his letter was never sent.</p>	<p>Second lesson in a two-lesson arc. This lesson asks students to comprehend the tragic events that are to come through an understanding of the Friar’s plan. Students compare Juliet’s conversation with the Friar to Romeo’s in order to build understanding of Romeo and Juliet’s character development.</p>
<p>17</p>	<p>Text: Romeo enters Juliet’s tomb, makes a speech, and kills himself. (5.3.85–120).</p> <p>Film: N/A</p>	<p>This lesson continues to build skills around students making cumulative connections across the text. Students will complete a close reading of Romeo’s suicide and connect elements of this passage with parts of the play they have read earlier.</p>
<p>18</p>	<p>Text: Juliet, upon awakening and seeing Romeo dead, stabs herself (5.3.139–170).</p> <p>Film: N/A</p>	<p>This lesson is a final point of comparison for an analysis of Juliet’s character development across the five acts of the play. Students will complete a close reading of Juliet’s suicide guided by the</p>

		focusing question: Who or what is responsible for Juliet's death?
19	Text: Montagues and Capulets make peace (5.3.296–310). Film: N/A	First lesson in a two-lesson arc that makes up the End-of-Unit Assessment. Students should make inferences about Romeo and Juliet's character development using evidence from all five acts of the play. Students will use a tool to organize their thoughts and develop a claim, in preparation to write End-of-Unit Assessment.
20	N/A	Second lesson in a two-lesson arc that makes up the End-of-Unit Assessment. Students craft a piece of writing for the End-of-Unit Assessment.

Preparation, Materials, and Resources

Preparation

- Read closely and annotate *Romeo and Juliet* by William Shakespeare.

Materials/Resources

- Shakespeare, William, and René Weis. *Romeo and Juliet*. London: Bloomsbury Plc, 2012. Print.
- *Romeo + Juliet* (1996, Lurhmann).
- Lit2Go (Free): <https://itunes.apple.com/us/itunes-u/romeo-and-juliet/id384528334> [Single voice dramatic reading]
- Chagall, Marc. *Romeo and Juliet*. 1964. *Masterworks Fine Art*. Web: <http://www.masterworksfineart.com/inventory/2039>
- BBC Radio Production (\$3.99): <http://www.audiogo.com/us/romeo-and-juliet-bbc-radio-shakespeare-william-shakespeare-gid-21505> [Full cast production, heavily accented]
- Shakespeare Interactive Folio (Free): <http://www.canadianshakespeares.ca/folio/folio.html> [Interactive, multimedia, web based, audio for entire play not available]
- New York Regents Text Analysis Rubric: http://www.engageny.org/sites/default/files/resource/attachments/2013.05.09_-_ela_regents_nti_document_final.pdf on page 23 of 96.

9.1.3

Lesson 1

Introduction

In this first lesson of the unit, students will build their close reading skills as they work carefully through the fourteen-line prologue of Shakespeare’s *Romeo and Juliet*. This lesson serves as the initial exposure to Shakespearean language and the entry point to comprehension of the text. This fluency is crucial to establish early on, as students will be exploring *Romeo and Juliet* through a series of excerpted close readings. At the end of class, students should be able to navigate the language to derive meaning and complete an open-ended Quick Write that challenges students to begin grappling with the complexity of this iconic text.

Students will begin the lesson by listening to a masterful reading of the Prologue for fluency and comprehension. For the duration of the class students will read in small groups, annotate their text, answer TDQs, and participate in class discussions. Students will draw upon this analysis to complete a Quick Write that sets the groundwork for the exploration of structure and character development that occurs throughout Unit 3. For homework, students will provide a brief summary of the Prologue.

Note: Avoid providing explicit context for Shakespeare as a playwright and historical figure. Focusing student analysis on the text itself, rather than contextual information, will encourage students to make meaning through the text without relying on preconceived notions.

Standards

Assessed Standard(s)	
RL.9-10.4	Determine the meanings 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)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Assessment

Assessment(s)
Quick Write: In the Prologue, what relationship does Shakespeare establish between love and hate? How do his specific word choices illustrate this relationship? Use evidence from the text to support your answer.
High Performance Response(s)

Student responses to this multifaceted question will vary. What is important here is that students begin a productive struggle with the figurative and connotative meanings of Shakespeare’s language. This is integral to a complex understanding of Shakespeare’s text. Look for students to use language and evidence from the play to begin to make connections.

- Children from two families with an “ancient grudge” (3) against each other fall in love. The families are described as having “dignity” but also as being involved in the “ancient grudge.” Shakespeare writes that the lovers are responsible for the end of their family’s hatred, “their death bur[ies] their parents’ strife” (8). However, the feud between these “two foes” (5) does not end because of the affection between the “star-crossed lovers” (6). Instead, it is their “end,” or death, that ends the fight. By placing contrasting words together (e.g., “dignity”/“mutiny,” “civil”/“blood,” “fatal”/“loins”) Shakespeare is illustrating that love and hate are intertwined, and the results of each are not always what you would expect.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- dignity (n.) – honorable status
- loins (n.) – reproductive organs
- fatal (adj.) – causing death
- overthrows (n.) – ruins, downfalls
- doth (v.) – (archaic) does
- strife (n.) – angry fight

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

- prologue (n.) – an introduction
- civil (adj.) – relating to ordinary citizens; polite or courteous
- misadventured (adj.) – misfortunate or ill-fated
- piteous (adj.) – deserving of pity; sad

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<ul style="list-style-type: none"> • Standards: RL.9-10.1, RL.9-10.4 • Text: Act 1.Prol.1–14 • Introduction of Lesson Agenda • Homework Accountability • Opening Activity • Masterful Reading and Prologue Handout • Text-Dependent Questions and Activities • Quick Write • Closing 	<p>5%</p> <p>5%</p> <p>5%</p> <p>5%</p> <p>70%</p> <p>5%</p> <p>5%</p>

Materials

- Prologue Handout

Learning Sequence

Percentage of Lesson	Teacher Actions	Student Actions	Instructional Notes (extensions, supports, common misunderstandings)
5%	Introduction of Lesson Agenda		
	<p>Begin by reviewing the agenda and sharing the standards for this lesson: RL.9-10.1, RL.9-10.4.</p> <p>In this lesson, students will close read the first section of Shakespeare’s <i>Romeo and Juliet</i>, the Prologue. Students will chunk the text and work through a series of text-dependent questions in groups of four to build skills necessary to navigate and derive meaning from Shakespeare’s language.</p>	<p>Students look at the agenda.</p>	<p>Sharing and discussing the target standards at the beginning of each lesson encourages students to engage directly with the standards and develop a sense of intellectual ownership.</p>
5%	Homework Accountability		
	<p>Instruct students to talk in pairs about how they can apply their focus standard to their 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 their focus standard to their AIR text.</p>	<p>Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson’s homework.</p>	
5%	Opening Activity		
	<p>Write the words <i>progressive</i>, <i>prototype</i>, <i>proactive</i>, and <i>prologue</i> on the board. Provide the following questions for students.</p>	<p>Students answer independently in their notebooks and are prepared with the answer when class begins. The words begin with the prefix <i>pro-</i>.</p>	<p>In this, and all subsequent opening activities in the unit, the question should be displayed for students as they enter the classroom. Students</p>

	<p>They should record their responses.</p> <p>What do these words have in common? What does this similarity reveal about the meaning of these words?</p> <p>Ask students for observations about how this understanding can help them to infer the meaning of <i>prologue</i>.</p>	<p>Students work through the meanings of several of the words in order to make connections between them. For example <i>prototype</i> means "an early draft or model," <i>proactive</i> means "to plan ahead," <i>progressive</i> means "ahead of its time." Each word implies an action that occurs before another.</p> <p>Students note that a prologue comes before or introduces the rest of a play.</p>	<p>are expected to briefly respond on paper as their first task.</p> <p>If students are unable to come up with the meaning of <i>pro</i>, tell them that <i>pro</i> means "before." Then ask them for examples of other words beginning with the prefix <i>pro</i>. Have them relate the meaning of the prefix to the meaning of their own examples.</p>
5%	Masterful Reading and Prologue Handout		
	<p>Distribute a copy of the Prologue to each student.</p> <p>Tell students that they will listen to a masterful reading of the Prologue before they begin reading it on their own.</p> <p>Read or play an audio version of the prologue in its entirety.</p>	<p>Students follow along, reading silently.</p>	<p>Make copies of the Prologue before class.</p> <p>Free Audio Resource: https://itunes.apple.com/us/itunes-u/romeo-and-juliet/id384528334</p>
70%	Text-Dependent Questions and Activities		
	<p>Have students form small, heterogeneous groups of four for the purpose of discussing the text in more depth and recording insights. During discussions, allow time for each group to share their collaborative work with the class.</p> <p>Instruct groups to read the first four lines aloud, focusing this reading with the following instruction: Find and circle repeating words in lines 1–4. Once students</p>	<p>Students read the first four lines of the play together in groups.</p> <p>As they read together, students note the repetition of the word <i>civil</i>.</p>	<p>You may choose to create student groups ahead of time, to ensure they are diverse. Assign, or have students assume, a role within the group, such as Facilitator, Reader, and Recorder.</p> <p>Encourage students to read one line each in their groups, so each student has an opportunity to read</p>

	<p>have finished reading, ask them to share the repetitions that they identified.</p>		<p>aloud. If students are struggling, encourage them to repeat this reading activity several times with the goal of comprehension.</p>
	<p>Pose the following questions one at a time for full class discussion. Allow time between the questions for students to discuss in their groups before sharing with the class.</p>		
	<p>Direct students to the first use of the word <i>civil</i> in the prologue, “where <i>civil</i> blood makes <i>civil</i> hands unclean” (1.Prol.4). 1. Used as an adjective, <i>civil</i> is generally defined as “polite.” Replace the first appearance of the word <i>civil</i> in line 4 with the word <i>polite</i>. How does this substitution change your understanding of the sentence?</p>	<p>Student responses may include the following: 1. The people who are bleeding are polite. Some students might note that the word <i>polite</i> seems out of place beside the word “blood.”</p>	<p>1. If students struggle to define, encourage them to use similar sounding words to make meaning. For example, <i>civil</i> is the first part of the word <i>civilian</i>, which means “a citizen or an ordinary person.” Remind students to use the footnotes to aid comprehension.</p>
	<p>2. <i>Civil</i> can also be defined as something that relates to ordinary citizens (e.g., civilians). Replace the first appearance of <i>civil</i> with the word <i>civilian</i>. How does this substitution change your understanding of this sentence?</p>	<p>2. The blood and hands belong to normal, everyday people.</p>	
	<p>Direct students to the second use of the word <i>civil</i> in the Prologue, “where civil blood makes civil hands unclean” (line 4). 3. Whose hands are being made “unclean”? What words and phrases can you find in lines 1–3 to support your understanding of this</p>	<p>3. Students identify the families and make connections between the provided definitions of the vocabulary word <i>dignity</i> (see Vocabulary chart) and the work they have done on the uses of the word <i>civil</i>.</p>	

<p>second use of <i>civil</i> in line 4?</p>		
<p>4. Now consider both uses of the word <i>civil</i>. Ask: What are two different ways you can mix and match the definitions in line 4? Paraphrase the meaning of each sentence you generate. Which meaning supports the claim you made in your answer to question 4?</p>	<p>4. “Polite blood makes civilian hands unclean.” or “Civilian blood makes polite hands unclean.” Students support their claim that it is the household’s hands that are unclean by substituting definitions that support this understanding.</p>	
<p>5. Why do you think Shakespeare uses <i>civil</i> in two different ways in the same sentence?</p>	<p>5. Shakespeare is playing with the multiple meanings of <i>civil</i>.</p>	
<p>Circulate and support only as needed. Then lead a brief class discussion of each question.</p>		
<p>Direct student groups to reread lines 1–4. Now that students have a better understanding of the word <i>civil</i>, pose the following question: 6. What is at stake in this ancient fight?</p>	<p>6. Ordinary people are dying because of the fight between the two dignified, polite households. Therefore, innocent lives are at stake in this “ancient grudge” (3).</p>	
<p>Instruct student groups to read lines 5–8. Provide the following question for groups to answer. Instruct students to take note of their observations in their groups and be prepared to share in a class discussion. 7. What happens to the lovers? What adjective in line 5 supports your answer?</p>	<p>7. They die. Students point to “<i>fatal</i>” in line 5 to support the answer.</p>	<p>Additional scaffolding questions for lines 5–8:</p> <ul style="list-style-type: none"> • Who are the foes? Hint: review lines 1–4. The two households. • How are the lovers related to the two families? They are the children of two feuding families.

<p>Now lead student groups through a dissection of lines 7 and 8:</p> <p>8. Look at the word <i>misadventured</i> in line 7. What familiar word can you find in <i>misadventured</i>? What does this word mean? How does the prefix <i>mis-</i> change your definition?</p>	<p>8. Students identify the familiar word <i>adventure</i> in <i>misadventured</i>. Students may define <i>adventure</i> as an exciting journey or an unexpected event. Students offer familiar words with this prefix, such as <i>mistake</i>, <i>misuse</i>, or <i>misbehave</i>. Students infer that the prefix means something bad, accidental, or wrong. So <i>misadventured</i> means "an adventure that has gone wrong."</p>	
<p>9. What familiar word do you hear in <i>piteous</i>? How can this familiar word help you to understand what <i>piteous</i> means in this context?</p>	<p>9. Students find and define the word <i>pity</i>. Possible definitions: to feel sad for someone else or to look down on someone else.</p>	
<p>10. What tone or mood does Shakespeare create in this passage through these two words?</p>	<p>10. The tone is one of foreboding (a bad feeling about the events to come).</p>	
<p>Direct students to the word <i>overthrows</i>. Tell students that <i>overthrows</i> in this context means "downfalls" or "ruins." Now direct students to line 8 and ask:</p> <p>11. What does the death of the "star-cross'd" lovers accomplish?</p>	<p>11. The downfall/death or "end" (11) of the star-crossed lovers ultimately resolves their parents' fight.</p>	<p>11. This is an essential understanding. If students struggle, provide additional support.</p>
<p>Circulate and support only as needed. Lead a discussion of the questions on lines 7–8.</p>		
<p>Have students read lines 9–11 and answer the following questions in their groups:</p> <p>12. How can you use lines 9–11 to support and strengthen the claim you made about</p>	<p>12. Students may make connections between the following ideas: the "star-cross'd lovers" and the "death-</p>	<p>12. Withdraw support and encourage students to struggle here, in a gradual release of</p>

	<p>what the death of the star-crossed lovers accomplishes?</p>	<p>mark'd" children the "death" mentioned in line 8 and the "end" mentioned in line 11 the burial of the "parents' strife" (8) with the resolution of the "parents' rage" (10) Ultimately, students understand that lines 9–11 reiterate the meaning that they unpacked from lines 5–8.</p>	<p>responsibility. Additional scaffolding question for lines 9–11: • What is "death-mark'd love"? (line 9) Love "mark'd" by death is love that we already know will end in death.</p>
	<p>Have students read and annotate lines 12–14 and answer the following questions in groups: 13. Who is "our" in line 12? Who is "you" in line 13?</p>	<p>13. <i>Our</i> refers to the CHORUS and the audience; <i>you</i> refers to the audience.</p>	
	<p>14. What does the CHORUS ask you to do in the final three lines?</p>	<p>14. Be patient and get the details of the story through the actor's "toil."</p>	
	<p>Circulate and support only as needed. Lead a discussion of the questions on lines 9–14.</p>		
5%	Quick Write		
	<p>Transition to independent writing assignment. Have students respond to the following Quick Write prompt: In the Prologue, what relationship does Shakespeare establish between love and hate? How do his specific word choices illustrate this relationship? Use evidence from the text to support your answer.</p>	<p>Students complete Quick Write independently. See High Performance Response at the beginning of this lesson.</p>	<p>This Quick Write is an open-ended prompt that sets the groundwork for the exploration of structure and character development that occurs throughout Unit 3.</p>

5%	Closing	
	Remind students that for homework they will provide a brief summary of the events of the play that the Prologue previews. Their summary will be collected at the start of Lesson 2.	Students write a brief summary of the Prologue for homework.

Homework

The Prologue provides an overview of the "two hours' traffic of our stage." In two well-constructed sentences, provide a brief summary of the events that the Prologue previews.

Prologue Handout

Prologue, Lines 1-14 from *Romeo and Juliet*¹

Two households, both alike in dignity,

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5

10

What here shall miss, our toil shall strive to mend.

dignity: n. honorable status
fatal: adj. causing death
loins: n. reproductive organs
doth: v. (archaic) does
strife: n. angry fight

¹ Shakespeare, William. *Romeo and Juliet*. Edited by René Weis. London: Bloomsbury Arden Shakespeare, 2012.

9.1.3

Lesson 13

Introduction

This lesson is a close reading of Act 3.2.1–31, Juliet’s speech while she waits for Romeo, before she has found out that Romeo killed her cousin Tybalt. The lesson will ask students to draw a comparison between a close reading of this passage and Marc Chagall’s painting *Romeo and Juliet* (link in the Materials box), with a focus on structural choices and the effects they create.

Students will engage in rich discussion in small groups and with the whole class before completing a short, evidence-based writing assignment at the end of class. For homework, students will continue to read their Accountable Independent Reading texts.

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 <i>Landscape with the Fall of Icarus</i>).
Addressed 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).

Assessment

Assessment(s)
<ul style="list-style-type: none"> Stylistic Choices Tool: Marc Chagall’s <i>Romeo and Juliet</i> Quick Write: In 3.2.1–31 and Chagall’s painting <i>Romeo and Juliet</i>, both author and artist structure their work with intention. What aspects of Romeo and Juliet do Chagall and Shakespeare choose to emphasize and to leave absent? What effect do these choices create when you consider them in context of the events of the play? Use evidence from the text and the painting to support your claim.
High Performance Response(s)
<ul style="list-style-type: none"> See Model Stylistic Choices Tool Student responses to the Quick Write prompt may vary, but should draw a comparison between the kinds of things that are intentionally absent from this excerpt and from the painting. Examples of possible student observations: <ul style="list-style-type: none"> Shakespeare and Chagall highlight and leave out the same kinds of things in the

Materials

- Marc Chagall's *Romeo and Juliet*: <http://www.masterworksfineart.com/inventory/2039>
- Stylistic Choices Tool: Marc Chagall's *Romeo and Juliet*

Learning Sequence

Percentage of Lesson	Teacher Actions	Student Actions	Instructional Notes (extensions, supports, common misunderstandings)
5%	Introduction of Lesson Agenda		
	<p>Begin by reviewing the agenda and sharing the standards for this lesson: RL.9-10.4, RL.9-10.7.</p> <p>Explain to students that today they will be doing a close reading of 3.2.1–31 and then comparing it to a piece of modern art.</p> <p>Explain that students will be asked to complete a short writing assignment at the end of class comparing the reading and the art, so they should take care to take detailed notes, as this will help them build the strongest possible response.</p>	Students look at the agenda.	
5%	Homework Accountability		
	Instruct students to talk in pairs about how they can apply their focus standard to their 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 their focus standard to their AIR text.	Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson’s homework.	
5%	Opening Activity		
	Display the following question. Students should	Student responses may include the following:	

	<p>record a brief answer and be prepared to share.</p> <p>Why has the Prince banished Romeo?</p> <p>Briefly discuss the question. This information will be important for students to keep in mind as they consider the textual context of this lesson’s close reading.</p>	<p>The Prince has banished Romeo because Romeo killed Tybalt.</p>	
5%	Introduction of RL.9-10.7		
	<p>Display the full text of Standard RL.9–10.7:</p> <p><i>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).</i></p> <p>Pose the following questions for class discussion:</p> <p>1. What clues in this standard can help you to determine the meaning of <i>mediums</i> in this context?</p>	<p>1. Students point to the qualifier <i>artistic</i> to indicate that <i>mediums</i> has something to do with different kinds of art. Other students might point to the two examples provided (Auden’s poem and Breughel’s painting) to indicate that <i>mediums</i> refers to different artistic means of expression.</p>	<p>If students struggle to understand this concept, consider displaying or handing out an image of Breughel’s <i>Landscape with the Fall of Icarus</i> and Auden’s “Musée des Beaux Arts.” The goal here is for students to grasp that these are examples of two different artists engaging with the same material in different artistic formats, rather than to engage with the details of these materials in a critical way.</p> <p>If necessary, provide students with a definition of <i>emphasis</i>.</p>
	<p>2. Why might an artist choose to emphasize or leave absent certain details when representing a subject or a scene?</p>	<p>2. Students make observations about the intentionality behind an artistic product—artists may choose to leave elements out accidentally, or they may purposefully choose to omit aspects of the scene or subject that don’t further their own interpretation or reading or message. The same goes for</p>	

		emphasis.	
	3. How might the comparison of two representations of the same subject/scene enrich our understanding of this subject/scene?	3. Students begin to consider how analyzing differing interpretations can illuminate how the same subject can be understood or interpreted in different ways. This process highlights the subjectivity of literary analysis and illuminates the rationality behind the deliberate choices (author’s craft) made in artistic products of all kinds.	These questions are intended to encourage students to explore and take ownership of the standards. If students struggle with this discussion, it may be worthwhile to return to these questions at the end of the lesson. Students can then use their analysis of Chagall to inform their responses.
45%	Text-Dependent Questions and Activities		
	<p>Pass out copies of the reading on a sheet of paper. This will allow for more annotation and note taking on the text.</p> <p>Have students listen to a masterful reading of 2.2.1–31 (see Unit Overview).</p> <p>Instruct students to break into heterogeneous groups according to established protocols.</p> <p>Instruct students to read aloud lines 1–31 in their groups.</p> <p>After posing each question, allow time for group discussion before calling on students to share out with the whole class.</p> <p>Instruct students to reread lines 1–7.</p> <p>Offer students definitions for this section (see</p>	<p>Students follow along, reading silently on their copies.</p> <p>4. Juliet uses the image of fiery “steeds” that are galloping toward the god of the sun, to bring in the night. Juliet is expressing her desire for night to come.</p>	<p>Copy the reading ahead of time.</p> <p>Consider breaking the text into five six-line sections and encouraging groups to have each member read aloud one section, rather than having one student read the entire passage.</p>

	<p>vocabulary chart at the beginning of this lesson).</p> <p>4. What desire is Juliet expressing through her use of imagery in these lines?</p>		
	<p>Instruct students to re-read lines 8–16</p> <p>5. Direct students to the word <i>civil</i> in line 10. Ask students to recall where they have seen <i>civil</i> before. In what context did it first appear? What is the context here?</p>	<p>5. In the Prologue, the word <i>civil</i> was used to refer to blood and the hands of the feuding households becoming unclean. Here it is used as a way to describe the night.</p>	<p>5.If students struggle to recall the use of <i>civil</i> from the Prologue, direct them to look at the Prologue in their text.</p> <p>Additional scaffolding TDQs for lines 8–16:</p>
	<p>6. What relationship is being established between Juliet and the night?</p>	<p>6. Juliet is addressing the night like it is a person; she is expressing desire for the night to come because night is when she will be with Romeo. She is complimenting the night, calling it “civil” and her “matron,” and saying that the night will “learn [her]” how to “grow bold.”</p>	<ul style="list-style-type: none"> • Who or what is Juliet addressing in these lines? Juliet addresses the night. • According to Juliet, what time is best for lovers? Night is the best time for lovers.
	<p>Instruct students to reread lines 17–25, circling repeating words.</p> <p>7. What desire is being expressed through this repetition? What does Juliet want to happen?</p>	<p>Students circle <i>night</i> five times and <i>come</i> five times.</p> <p>7. The repetitions emphasize how much Juliet wants the night to arrive immediately, and how great her desire is.</p>	<ul style="list-style-type: none"> • How does Juliet describe the night? Juliet describes the night as “civil,” or polite, and as a “sober-suited matron.”
	<p>8. What imagery does Juliet create to talk about Romeo? What can you infer about Juliet’s feelings for Romeo based on this imagery?</p>	<p>8. Juliet creates the image of Romeo being cut into stars to make the face of night more beautiful (“take him and cut him out in little stars”). Juliet is totally in love with Romeo.</p>	<ul style="list-style-type: none"> • What will the night teach Juliet how to do? The night will teach Juliet how to be “bold.” Extension: Some students may

	<p>Instruct students to reread lines 26–31, underlining imagery in these lines.</p> <p>9. What does Juliet compare herself to? What can this comparison reveal about how she is feeling?</p>		<p>come to the understanding that Juliet is expressing a desire to lose her virginity.</p> <p>Extension TDQ for entire excerpt:</p> <ul style="list-style-type: none"> How does Juliet’s use of imagery in this passage compare to earlier close readings of Juliet’s lines? What might you infer about Juliet’s character development? <p>Juliet is using much more imagery than she has before. Juliet is becoming more romantic, and her use of imagery is probably influenced by Romeo, who uses tons of imagery all the time.</p>
	<p>Now ask students a series of questions that address Shakespeare’s structural choices and the context surrounding this passage.</p> <p>Again, allow students time to discuss in groups before asking them to share.</p> <p>10. What does the audience know that Juliet does not yet know? Consider what key plot points immediately precede this scene.</p>	<p>10. The audience knows that Romeo has killed Tybalt and been banished by the Prince, but Juliet does not.</p>	
	<p>11. What effect does Shakespeare create by</p>	<p>11. The effect is one of tragedy or loss,</p>	<p>Avoid spending too much time</p>

	ordering the events in this way? Consider how your knowledge of what has just happened influences the way you understand this passage. Instruct students that this is an example of dramatic irony . This is irony that is inherent in the structure and events of the play; the meaning is understood by the audience but not by the characters.	because Juliet is so happy and impatient for the night to come, but the reader knows that what is coming is the knowledge that Romeo is banished. It makes the passage seem sad, even though the words are full of excitement. It is sad because the reader knows Juliet won't get what she wants.	defining dramatic irony for students. It is important for them to be able to have a name for this feature of the play, but they should be making inferences about its presence and role in the play through questions and observations.
25%	Stylistic Choices Tool: Marc Chagall's <i>Romeo and Juliet</i>		
	<p>Display a copy of Marc Chagall's <i>Romeo and Juliet</i>.</p> <p>Pass out copies of the Stylistic Choices Tool. Students should work through the tool in their groups, discussing each question and recording their observations.</p> <p>This tool will be collected at the end of the lesson to assess student comprehension.</p>	See Model Stylistic Choices Tool.	<p>If possible, students may benefit from being provided with a color copy, or to have color copies distributed for groups to share.</p> <p>This kind of tool should be familiar to students, as it is very similar to the kind of tool used to focus film viewing in this unit, and should need little introduction.</p>
5%	Quick Write		
	<p>After students have had time to complete their Stylistic Choices Tool, they independently respond in writing to the following question:</p> <p>In 3.2.1–31 and Chagall's painting <i>Romeo and Juliet</i>, both author and artist structure their work with intention. What aspects of <i>Romeo and Juliet</i> do Chagall and Shakespeare choose to emphasize and to leave absent? What effect do these choices create when you consider them in</p>	See High Performance Response.	<p>It may be helpful to display this question for students to return to as they write.</p> <p>This Quick Write is a way for students to consider the role of dramatic irony in the play, and the corresponding choices in Marc Chagall's painting. This will serve as a point of origin for student analysis of</p>

	context of the events of the play?		dramatic irony in <i>Romeo and Juliet</i> and for students to begin to consider these kinds of challenging questions.
5%	Closing		
	For homework, instruct students to continue their Accountable Independent Reading through the lens of their focus standard and prepare for a 3–5 minute discussion of their text based on that standard.	Students continue to read their Accountable Independent Reading text for homework.	

Homework

Students should continue to read their Accountable Independent Reading through the lens of their focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

Stylistic Choices Tool: Marc Chagall's *Romeo and Juliet*

Name:

1. What are the predominant colors in the painting? What is the quality of the color (e.g., bright, muted, or dark)?
2. Identify the figures. Who are they? What do you notice about how they are represented? Is their representation realistic?
3. What other symbols or imagery can you identify in the painting?
4. What is the emotion of the painting? How do you know?
5. Where are Romeo and Juliet in relation to the city? What can you infer from their position in the painting?
Hint: Recall what is happening inside the city.
6. What has Chagall chosen *not* to represent in this painting? Consider what you know about the events of the play thus far.
7. How does your knowledge of what Chagall chose not to represent influence your understanding of the painting?

