# Amplify ELA Florida

# Shakespeare's Romeo & Juliet



Teacher Edition • Grade 8

# Shakespeare's Romeo & Juliet









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# 🗊 Write an Essay

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# 🖺 Clarify & Compare

Lesson and print materials in digital curriculum.

# Unit Reading Assessment

Assessment and print materials in digital curriculum.

## Icon Key:

A	Steps: Indicates the	🗐 Highlight/Annotate	Projection	$\bigcirc$ Teacher Speech
	order of activities in a lesson	Image	😫 Share	Video
ıllı	Audio	Materials	🔊 Spotlight	Warm-Up
Q	Close Reading	> On-the-Fly	Student Edition	🔁 Wrap-Up
0	Differentiation	Pair Activity	🙇 Student Groups	🕤 Writing Journal
	Digital App	PDF PDF	2 Teacher-Led Discussion	
Ĭ	Exit Ticket	II Poll	Teacher Only	

# SUB-UNIT 2

SUB-UNIT1

SUB-UNIT 3

ASSESSMENT

# Shakespeare's Romeo & Juliet

The lessons in this unit cover five short excerpts from Shakespeare's *Romeo and Juliet*. Students are introduced to the plot of the play as they explore and closely read several of its most famous scenes. After working their way through the unit, students will be able to spot and follow an extended metaphor and translate Shakespearean English into their own words. The lessons will spark a curiosity about the *whole* play, providing the foundation for a deeper dive when students study *Romeo and Juliet* in a later grade.

When students recite Shakespeare, they begin to understand the meaning behind the words and feel the rhythm of the language. With that in mind, students memorize and recite lines from the play's famous Prologue at intervals throughout the lessons. This activity is approached with a playful, experimental attitude which fosters a willingness to participate and reduces tension around tackling a work by Shakespeare.

There are many opportunities for students to translate Shakespeare's words into contemporary language. At first, students work with individual words, then progress to paraphrasing lines and passages. The class discussion following this activity reveals the strategies and arguments students brought to bear as they made their language choices.

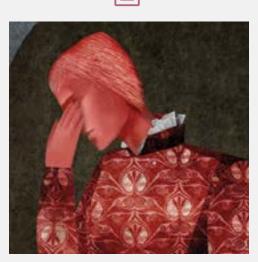
In several lessons, students focus on the form of Shakespeare's language, including reading two Shakespearean sonnets. These lessons teach students concrete facts about such sonnets (14 lines, 3 quatrains, and a couplet, etc.), but their primary intention is to show students the surprising and intriguing connections between what Shakespeare's characters are saying and the way in which they say it.

**Instructional Notes:** Because middle school students work closely with Shakespeare's language in the *Romeo and Juliet* sub-unit, much of this work is done during class time; the shorter Solos involve a brief piece of memorization and a select number of multiple choice questions about the lesson's excerpt. You may want to take advantage of the reduced Solo to support students in an independent read.

**Essay Prompt:** Did the power of love contribute more to Romeo's death or were the forces of hatred more of an influence on Romeo's death, or both?



**Romeo and Juliet** SUB-UNIT 1 • 16 LESSONS



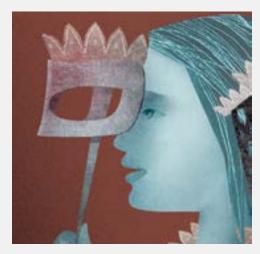
Write an Essay



# Clarify & Compare

SUB-UNIT 3 • 1 LESSON Lesson and print materials in digital curriculum.





Shakespeare's Romeo & Juliet Unit Reading Assessment

1 LESSON

Assessment and print materials in digital curriculum.

# Romeo and Juliet



This unit teaches passages from *Romeo and Juliet* because it is one of Shakespeare's most accessible plays. It was first performed in 1662 and has rarely been out of production ever since. Countless film and stage adaptations exist around the world, demonstrating that the story of two young lovers defying their parents' enmity to be with each other resonates across eras and cultures. The play combines romance with action, offering students a wide range of action to read about and act out themselves.

Middle school students are at the right age to identify with the lovers' strong feelings. However, they are also old enough to think critically about the choices Romeo and Juliet make, and whether or not fate, or their parents, or they themselves bring about the play's tragic end. We have selected the passages students read in order to show them examples of Shakespeare's richest imagery, and expose them to many of the famous lines they will hear quoted throughout their lives.

# Sub-Unit 1



Lesson 1: Overview: Two Households



Lesson 2: Fill-in-the-Bard



Lesson 3: "My lips, two blushing pilgrims, ready stand"



Lesson 4: Palmers, Pilgrims, Holy Shrines



Lesson 5 What Has 14 Lines and Rhymes?



Lesson 6: Flex Day 1



Lesson 7: The Sun, The Moon, The Stars



Lesson 8: "What's in a name?"



Lesson 9: Flex Day 2



Lesson 10: "Thou art a villain"



Lesson 11: "A plague a' both your houses!"



Lesson 12: Romeo's Transformation



Lesson 13: Flex Day 3



Lesson 14: Famous Last Words



Lesson 15: A Lasting Peace?



Lesson 16: Flex Day 4

# Sub-Unit 1 at a Glance

## Lesson Objective

### Lesson 1: Overview: Two Households

**Reading:** Students will read, hear, and watch The Prologue performed for the first time, selecting clues about setting, character, and plot to make an initial summary of *Romeo and Juliet* as presented in The Prologue.

**Speaking & Listening:** Students will practice recitation and memorization strategies to improve fluency, work with Shakespeare's rhythms and language, and gain a deeper understanding of The Prologue.

### Audio & Video:

📂 WordPlay Shakespeare: The Prologue

🔶 Audio: The Prologue

### Lesson 2: Fill-in-the-Bard

**Reading:** Students will use the Fill-in-the-Bard exercise, choosing synonyms for selected words in Shakespeare's lines. Then, they will compare choices to the original to examine the impact of word choice on meaning.

**Writing:** Students will translate Shakespeare's language and explain its meaning and what it suggests will happen in the play to practice using this complex language.

### Audio & Video:

- 📅 WordPlay Shakespeare: The Prologue
- 🔶 Audio: The Prologue

### Lesson 3: "My lips, two blushing pilgrims, ready stand"

**Reading:** In the first read of *Romeo and Juliet*'s First Encounter scene, students will match a set of actions to specific lines. Then, they will compare their staged actions to those in a filmed performance to explain the meaning suggested by a particular action.

### Audio & Videos:

- 📅 WordPlay Shakespeare: The Prologue
- 📅 WordPlay Shakespeare: The First Encounter Scene
- 🕪 Audio: The First Encounter

### Lesson 4: Palmers, Pilgrims, Holy Shrines

**Reading:** In the second reading of Romeo and Juliet's first encounter, students will trace an extended metaphor. Then, they will use the Fill-in-the-Bard exercise, choosing synonyms for selected words at the end of the excerpt. Finally, they will compare their choices to the original to examine the impact of word choice on meaning and identify how and why the metaphor ends with a kiss.

### Audio & Videos:

- 📅 WordPlay Shakespeare: The Prologue
- 📅 WordPlay Shakespeare: The First Encounter Scene
- 🕪 Audio: The First Encounter Scene

Reading	Writing Prompt	Benchmark Stack
<ul> <li><i>Romeo and Juliet:</i></li> <li>The Prologue (1–14)</li> <li>Solo: The Prologue (1–14)</li> </ul>	No analytical writing prompt.	ELA.8.R.1.1 ELA.K12.EE.2.1 ELA.K12.EE.4.1 ELA.K12.EE.6.1 ELA.8.R.1.2 ELA.8.V.1.1 ELA.8.V.1.3
<ul> <li>Romeo and Juliet:</li> <li>The Prologue (1–14)</li> <li>Solo: The Prologue (1–14)</li> </ul>	Choose one of the highlighted pairs of lines. Use details from the passage to explain what the line means and what it suggests will happen in the play. <b>Extra:</b> Challenge Writing available in the digital lesson.	ELA.8.R.3.1 ELA.8.C.1.4 ELA.8.V.1.3 ELA.K12.EE.4.1 ELA.K12.EE.6.1 ELA.8.R.3.2 ELA.8.V.1.1
<ul> <li>Romeo and Juliet:</li> <li>Act 1, Scene 5 (90–103)</li> <li>Solo: Act 1, Scene 5 (90–103)</li> </ul>	No analytical writing prompt. <b>Extra:</b> Challenge Writing available in the digital lesson.	ELA.8.R.3.3 ELA.8.C.5.1 ELA.K12.EE.1.1 ELA.K12.EE.3.1 ELA.K12.EE.4.1 ELA.8.R.1.1 ELA.8.R.3.1 ELA.8.V.1.1 ELA.8.V.1.3
<ul> <li><i>Romeo and Juliet:</i></li> <li>Act 1, Scene 5 (90–103)</li> <li>Solo: Act 1, Scene 5 (90–103)</li> </ul>	No analytical writing prompt.	ELA.8.R.3.1 ELA.K12.EE.1.1 ELA.K12.EE.3.1 ELA.K12.EE.4.1 ELA.8.R.3.2 ELA.8.V.1.1

### Lesson 5: What Has 14 Lines and Rhymes?

**Reading:** In the third reading of *Romeo and Juliet*'s first encounter, students will identify the distinctive rhyme scheme of this sonnet. Then, they will analyze what the distribution of rhymes between Romeo and Juliet indicates about their relationship.

**Writing:** Students develop a claim about the key ways Shakespeare uses metaphor, rhyme, and other language choices in this sonnet to show Romeo and Juliet's compatibility.

### Audio & Videos:

- 📅 WordPlay Shakespeare: The Prologue
- 🛅 WordPlay Shakespeare: The First Encounter Scene
- 🔶 Audio: The First Encounter Scene

### Module:

🔁 Poetry

### Lesson 6: Flex Day 1

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

### Lesson 7: The Sun, The Moon, The Stars

**Reading:** In the first reading of the Balcony scene, students will identify and analyze the extended metaphor Romeo uses to describe Juliet. Then, they will use this understanding and knowledge of their relationship to create their own metaphor for Juliet to suggest similar qualities.

### Audio:

Audio: The Balcony Scene

### Lesson 8: "What's in a name?"

**Reading:** In the second reading of the Balcony scene, students will create and collaboratively refine paraphrases for key pieces of Juliet's argument about names to understand her precise meaning.

**Writing:** Students will use details from the text to develop an argument about whether Romeo changing his name would or would not solve the obstacle(s) in the couple's relationship.

### Audio & Video:

📅 WordPlay Shakespeare: The Balcony Scene

he Audio: The Balcony Scene, Part 2

### Lesson 9: Flex Day 2

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

Reading	Writing Prompt	Benchmark Stack
<ul> <li>Romeo and Juliet:</li> <li>Act 1, Scene 5 (90–103)</li> <li>Solo: Act 1, Scene 5 (90–103)</li> </ul>	How does Romeo and Juliet's language show that they make a good couple?	ELA.8.R.1.4 ELA.8.R.1.1 ELA.8.R.3.1 ELA.8.V.1.1 ELA.8.V.1.3
		Each Flex Day activity provides practice with particular skills and benchmarks. Consult the Flex Day Activities Guide to see what is targeted by each activity.
<ul> <li>Romeo and Juliet:</li> <li>Act 2, Scene 2 (2–34)</li> <li>Solo: Act 2, Scene 2 (2–34)</li> </ul>	No analytical writing prompt.	ELA.8.R.3.1 ELA.8.V.1.3 ELA.K12.EE.1.1 ELA.K12.EE.3.1 ELA.K12.EE.4.1 ELA.8.R.1.1 ELA.8.V.1.1
<ul> <li>Romeo and Juliet:</li> <li>Act 2, Scene 2 (35–61)</li> <li>Solo: Act 2, Scene 2 (35–61)</li> </ul>	If Romeo gave up his name, would all of his and Juliet's problems be solved? <b>Extra:</b> Challenge Writing available in the digital lesson.	ELA.8.R.3.1 ELA.8.R.3.2 ELA.8.C.1.3 ELA.8.V.1.3 ELA.K12.EE.4.1 ELA.8.R.1.1 ELA.8.R.1.2 ELA.8.V.1.1

Each Flex Day activity provides practice with particular skills and benchmarks. Consult the Flex Day Activities Guide to see what is targeted by each activity.

# Lesson Objective

### Lesson 10: "Thou art a villain"

**Speaking & Listening:** After analyzing and discussing artists' choices and the information and ideas they communicate about the play, students read, rehearse, and perform the pivotal Fight Scene. Both their reading and discussion will help in identifying and adding emphasis, gesture, and action to convey the characters' emotions, meaning, and actions as indicated in the language of the text.

**Reading:** Students will analyze each character's motivation during this scene and the extent to which a filmed production stays faithful to or departs from the text.

### Audio & Video:

- 🛅 WordPlay Shakespeare: The Fight Scene Tybalt's Insult
- 🔶 Audio: The Fight Scene

### Lesson 11: "A plague a' both your houses!"

**Speaking & Listening:** In reading the first part of the Fight scene, students will rehearse and perform the pivotal Fight scene, identifying and adding emphasis, gesture, and action to convey the characters' emotions, meaning, and actions indicated in the language of the text.

Reading: Students will analyze each character's motivation during this scene.

### Audio & Videos:

- 🛅 WordPlay Shakespeare: The Fight Scene Mercutio's Death
- he Audio: The Fight Scene, Part 2

### Lesson 12: Romeo's Transformation

**Reading:** Students work closely to paraphrase and then translate Romeo's lines in the fight scene to understand what they reveal about Romeo.

Writing: Students analyze how Romeo has changed during the Fight Scene and what propelled this change.

### Audio & Video:

📅 WordPlay Shakespeare: The Fight Scene - Tybalt's Death

Audio: The Fight Scene, Part 3

### Lesson 13: Flex Day 3

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

Reading	Writing Prompt	Benchmark Stack
<ul> <li>Romeo and Juliet:</li> <li>Act 3, Scene 1 (30–56)</li> <li>Solo: Act 3, Scene 1 (30–56)</li> </ul>	No analytical writing prompt.	ELA.8.R.3.3 ELA.8.C.5.1 ELA.K12.EE.1.1 ELA.K12.EE.3.1 ELA.K12.EE.4.1 ELA.8.V.1.1 ELA.8.V.1.3
<ul> <li>Romeo and Juliet:</li> <li>Act 3, Scene 1 (30–68)</li> <li>Solo: Act 3, Scene 1 (30–68)</li> </ul>	Although Tybalt, a Capulet, is the one who stabs Mercutio, Mercutio curses both the Montagues and the Capulets. Explain why he blames both the Montagues and the Capulets for his death.	ELA.8.R.1.3 ELA.8.C.1.4 ELA.K12.EE.1.1 ELA.K12.EE.3.1 ELA.8.R.1.1 ELA.8.V.1.1 ELA.8.V.1.3
<i>Romeo and Juliet:</i> • Act 3, Scene 1 (30–97)	Describe how Romeo's perspective on Tybalt changed during the Fight Scene. Explain why he at first refused to fight Tybalt, but later was eager to kill him.	ELA.8.R.1.1 ELA.8.R.1.3 ELA.8.C.1.4 ELA.K12.EE.1.1 ELA.K12.EE.3.1 ELA.K12.EE.4.1 ELA.8.R.3.2 ELA.8.V.1.1 ELA.8.V.1.3
		Each Flex Day activity provides practice with particular skills and benchmarks. Consult the Flex Day Activities Guide to see what is targeted by each activity.

# Lesson Objective

### Lesson 14: Famous Last Words

**Reading:** Students will pantomime the actions identified or implied in the final Death scene. Then, they will interpret the figurative and literal language to interpret how Romeo and Juliet decide upon and explain these final actions.

### Audio & Video:

- WordPlay Shakespeare: The Death Scene, Part 1 & Part 2
- In Audio: The Death Scene, Part 1 & Part 2

### Lesson 15: A Lasting Peace?

**Reading:** Students will analyze the Prince's famous 5-line judgment and reflect back on what they have read to determine if they think the peace will last between the Capulets and Montagues.

### Audio & Videos:

- 📅 WordPlay Shakespeare: The Prince's Decree
- Audio: The Prince's Decree

### Lesson 16: Flex Day 4

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

Reading	Writing Prompt	Benchmark Stack
<ul> <li>Romeo and Juliet:</li> <li>Act 5, Scene 3 (102–122, 169–175, 177–179)</li> <li>Act 1, Scene 5 (90–103)</li> <li>Solo: Act 5, Scene 3; Act 1, Scene 5</li> </ul>	No analytical writing prompt.	ELA.K12.EE.3.1 ELA.K12.EE.1.1 ELA.K12.EE.4.1 ELA.8.R.1.2 ELA.8.R.1.3 ELA.8.R.3.1 ELA.8.R.3.2 ELA.8.V.1.1 ELA.8.V.1.3
<ul> <li>Romeo and Juliet:</li> <li>Act 5, Scene 3 (300–320)</li> <li>Solo: Act 5, Scene 3 (300–320)</li> </ul>	No analytical writing prompt.	ELA.8.R.1.2 ELA.K12.EE.1.1 ELA.K12.EE.3.1 ELA.K12.EE.4.1 ELA.8.R.3.1 ELA.8.R.3.2 ELA.8.V.1.3
		Each Flex Day activity provides practice with particular skills and benchmarks. Consult the

Flex Day Activities Guide to see what is targeted by each activity.

# Sub-Unit 1 Preparation Checklist

### Lesson 1 Pages 44-51 A B C D □ Practice reading The Prologue aloud before class. D Preview the viewing guidelines, provided to display before each video clip. □ Preview the WordPlay Shakespeare scene. □ Optional: Obtain a copy of Baz Luhrmann's 1996 Romeo + Juliet, and/or Franco Zeffirelli's 1968 Romeo and Juliet to play in addition to, or instead of, the WordPlay Shakespeare video clips provided in the lessons. For this lesson, preview Luhrmann's or Zeffirelli's video clips at these time codes: • Luhrmann: 00:22-02:35 • Zeffirelli: 00:20-01:17 Note that lesson Solos can be completed in the digital curriculum, through the Amplify Mobile Solos app, or in print. Solo Activities PDFs can be found in the Materials section of the digital Unit Guide, along with a Solo Answer Key. Lesson 2 Pages 52-55 Decide whether you will provide time at the beginning of each lesson for students to continue memorizing lines from The Prologue. □ Plan to put students in pairs for part of this lesson. Lesson 3 Pages 56-63 K Review the illustrations and captions to familiarize students with the plot elements between the lesson's text excerpts. Preview the WordPlay Shakespeare scene. • Optional: Preview the Luhrmann or Zeffirelli video clips: • Luhrmann: 30:15-31:35 • Zeffirelli: 32:34–35:16 Decide whether you will provide time at the beginning of each lesson for students to continue memorizing lines from The Prologue. □ Plan to put students into pairs for part of this lesson. Pages 64-70 Lesson 4 Decide whether you will provide time at the beginning of each lesson for students to continue memorizing lines from The Prologue. □ Be prepared to support students as they consider synonyms.

□ Plan to put students in pairs for part of this lesson.

<ul> <li>Lesson 5</li> <li>Decide whether you will provide time at the beginning of each lesson for students to continue memorizing lines from The Prologue.</li> <li>Plan to put students in pairs for part of this lesson.</li> <li>The B.E.S.T. Module: Poetry, available in the digital lesson, provides an introduction to the Reading Benchmark ELA.8.R.1.4 and can be used to prepare students for this lesson.</li> </ul>	V W X Y Z	Pages 71–74
Lesson 6: Flex Day		
Review each lesson activity to identify which one(s) will best support your students' skill progress.		
Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.		
Prepare any texts, materials, or directions you may need to project or distribute.		
Lesson 7	A <sup>2</sup> B <sup>2</sup>	Pages 75–78
Decide whether you will provide time at the beginning of each lesson for students to continue memorizing lines from The Prologue.	$ \begin{array}{ccc} \mathbf{C}^2 & \mathbf{D}^2 \\ \mathbf{R}^2 & \mathbf{R}^2 \end{array} $	
Preview Illustration 7 to review the plot element it presents to help students understand the transition from the First Encounter scene to the Balcony scene.		
Preview the lines you will be reading aloud.		
Lesson 8	G <sup>2</sup> H <sup>2</sup>	Pages 79–83
Decide whether you will provide time at the beginning of each lesson for students to continue memorizing lines from The Prologue.		
Preview the WordPlay Shakespeare scene.		
Optional: Preview the Luhrmann or Zeffirelli video clip:		
<ul> <li>Luhrmann: 36:05–38:55 (Note that this film leaves out some of Romeo and Juliet's lines, included at the end of the WordPlay video.)</li> <li>Zeffirelli: 40:25–43:46</li> </ul>		
Make a copy of the PDF Staging A Scene: Group Lines for Choral Reading for each student.		
$\square$ Plan to put your students into 5 groups for the Choral Reading activity.		

Lesson 9: Flex Day		
Review each activity to identify which one(s) will best support your students' skills.		
<ul> <li>Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.</li> </ul>		
Prepare any texts, materials, or directions you may need to project or distribute.		
Lesson 10	N <sup>2</sup> O <sup>2</sup>	Pages 84–89
Decide whether you will provide time at the beginning of each lesson for students to continue memorizing lines from The Prologue.	P <sup>2</sup> Q <sup>2</sup> R <sup>2</sup> S <sup>2</sup>	
Review the illustrations and captions to prepare to help students move through major plot events between the excerpts.	T <sup>2</sup>	
Preview the lines that you'll be reading aloud.		
Print a copy of the Staging A Scene: Performing the Fight Scene PDF for each student.		
Preview the WordPlay Shakespeare scene.		
Optional: Preview the Luhrmann or Zeffirelli video clip:		
<ul> <li>Luhrmann: 1:00:09–1:03:43</li> <li>Zeffirelli: 1:14:07–1:19:08</li> </ul>		
Lesson 11	U <sup>2</sup> V <sup>2</sup>	Pages 90–94
Preview the WordPlay Shakespeare scene.	W <sup>2</sup> X <sup>2</sup>	
Optional: Preview the Luhrmann or Zeffirelli video clip:	Y <sup>2</sup> Z <sup>2</sup>	
<ul> <li>Luhrmann: 1:02:19–1:05:40</li> <li>Zeffirelli: 1:16:20–1:21:24</li> </ul>		
Plan to put students in pairs for part of this lesson.		
Lesson 12	A <sup>3</sup> B <sup>3</sup>	Pages 99–106
Preview the lines you'll be reading aloud.	<b>C</b> <sup>3</sup> <b>D</b> <sup>3</sup>	
Preview the WordPlay Shakespeare scene.	E <sup>3</sup> F <sup>3</sup>	
Optional: Preview Luhrmann or Zeffirelli video clip:	G <sup>3</sup> H <sup>3</sup>	
<ul> <li>Luhrmann: 1:07:50–1:10:32</li> <li>Zeffirelli: 1:21:25–1:27:08</li> </ul>		
Plan to put students in pairs for part of this lesson.		

### Lesson 13: Flex Day

- Review each lesson activity to identify which one(s) will best support your students' skill progress.
- □ Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- Prepare any texts, materials, or directions you may need to project or distribute.

### Lesson 14

- **D** Prepare the tags using the PDF Tagging the Metaphor.
- Review the 8 illustrations and captions and plan to use them to help students understand the plot events that occur between the text excerpts.
- □ Preview both of the WordPlay Shakespeare scenes.
- D Optional: Preview Luhrmann or Zeffirelli video clips:
  - Luhrmann: 1:44:30–1:48:00 and 1:48:00–1:50:35 (Note that this film depicts Juliet awakening before Romeo dies and it leaves out Juliet's final lines because she shoots herself with a gun instead of stabbing herself.)
  - Zeffirelli: 2:03:49-2:06:41 and 2:10:48-2:12:44
- Be prepared for a range of student responses to Romeo's and then Juliet's suicide.

### Lesson 15

- Review the Illustration to show students at the beginning of class. Review the Illustration to show before you begin the discussion of peace among the families in Verona.
- □ Preview the WordPlay Shakespeare scene.
- Optional: Preview Luhrmann or Zeffirelli video clips (Note that both films leave out Capulet's and Montague's final lines.):
  - Luhrmann: 1:51:30-1:53:09
  - Zeffirelli: 2:12:38-2:16:05

# R<sup>3</sup> S<sup>3</sup> Pages 119–123 T<sup>3</sup> U<sup>3</sup> V<sup>3</sup>

Pages 107-118

I<sup>3</sup> J<sup>3</sup>

K3 L3

M<sup>3</sup> N<sup>3</sup>

### Lesson 16: Flex Day

- Review each lesson activity to identify which one(s) will best support your students' skill progress.
- □ Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- Prepare any texts, materials, or directions you may need to project or distribute.

**Note:** Because students need to build familiarity with Elizabethan language and vocabulary in order to support their work with Shakespeare, the vocabulary work in this unit is not in the Vocab App. Instead, each digital lesson has a distinct vocabulary video for the teacher to project.

Students can still access the Vocab App to continue to work with the words they have not mastered from previous units.

There may be activities in these lessons that students will revise or refer to in a subsequent lesson. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.



## Overview

Pick a language, pick a culture, pick a form (stage or screen): almost no matter which you choose you'll find that someone has made a version of *Romeo and Juliet* in it. Although it was first performed in England, in 1662, Shakespeare's story of young lovers defying their families to be together has resonated around the world in all the years since. The play has passionate teenagers, disapproving parents, murderous sword fights, and a sneaky priest. It has the longest comparison you'll ever read of kissing to prayers, and dares to ask the eternal question: what makes roses smell so good? By the time you finish studying the five famous passages from the play on which this unit focuses, you'll see why *Romeo and Juliet* has never gone out of style.

### Suggested Reading

### Connections: Romeo and Juliet by William Shakespeare

After you read Shakespeare, you can probably read anything. He's often considered the greatest writer in the English language—and the greatest playwright in the world—and, as if that wasn't enough, when you read Shakespeare, you're reading our language as it was spoken five hundred years ago. It's like being an archeologist of words!

# Excerpts from Romeo and Juliet

- 90 -

\_\_\_\_\_

# William Shakespeare



# Romeo and Juliet

by William Shakespeare

## The Prologue

- <sup>1</sup> Two households, both alike in dignity,
- <sup>2</sup> In fair Verona, where we lay our scene,
- <sup>3</sup> From ancient grudge break to new **mutiny**,
- <sup>4</sup> Where civil blood makes civil hands unclean.
- <sup>5</sup> From forth the fatal **loins** of these two foes
- <sup>6</sup> A pair of star-cross'd lovers take their life;
- 7 Whose misadventur'd piteous overthrows
- <sup>8</sup> Doth with their death bury their parents' strife.
- <sup>9</sup> The fearful passage of their death-mark'd love,
- <sup>10</sup> And the continuance of their parents' rage,
- <sup>11</sup> Which, but their children's end, **nought** could remove,
- <sup>12</sup> Is now the two hours' traffic of our stage;
- <sup>13</sup> The which if you with patient ears attend,
- <sup>14</sup> What here shall miss, our toil shall strive to mend.

mutiny: violent
fighting
loins: reproductive
organs
misadventur'd:
unfortunate
piteous: pitiful
nought: nothing

### 𝒱 358

# Act 1, Scene 5, lines 90–103

ROMEO To Juliet.

- <sup>90</sup> If I profane with my unworthiest hand
- <sup>91</sup> This holy shrine, the gentle sin is this,
- <sup>92</sup> My lips, two blushing pilgrims, ready stand
- <sup>93</sup> To smooth that rough touch with a tender kiss.

### JULIET

- <sup>94</sup> Good pilgrim, you do wrong your hand too much,
- <sup>95</sup> Which mannerly devotion shows in this:
- <sup>96</sup> For saints have hands that pilgrims' hands do touch,
- <sup>97</sup> And palm to palm is holy **palmers'** kiss.

### ROMEO

<sup>98</sup> Have not saints lips, and holy palmers too?

### JULIET

<sup>99</sup> Ay, pilgrim, lips that they must use in pray'r.

### ROMEO

- $^{\scriptscriptstyle 100}\,$  O, then, dear saint, let lips do what hands do,
- <sup>101</sup> They pray—grant thou, lest faith turn to despair.

### JULIET

<sup>102</sup> Saints do not move, though grant for prayers' sake.

### ROMEO

<sup>103</sup> Then move not while my prayer's effect I take.

**profane:** treat with disrespect

**palmers:** traveling worshippers



## Act 2, Scene 2, lines 2–61

#### ROMEO

- <sup>2</sup> But soft, what light through yonder window breaks?
- <sup>3</sup> It is the east, and Juliet is the sun.
- <sup>4</sup> Arise, fair sun, and kill the envious moon,
- <sup>5</sup> Who is already sick and pale with grief
- <sup>6</sup> That thou, her maid, art far more fair than she.
- <sup>7</sup> Be not her maid, since she is envious;
- <sup>8</sup> Her vestal livery is but sick and green,
- <sup>9</sup> And none but fools do wear it; cast it off.
- <sup>10</sup> It is my lady, O, it is my love!
- <sup>11</sup> O that she knew she were!
- <sup>12</sup> She speaks, yet she says nothing; what of that?
- <sup>13</sup> Her eye **discourses**, I will answer it.
- <sup>14</sup> I am too bold, 'tis not to me she speaks.
- <sup>15</sup> Two of the fairest stars in all the heaven,
- <sup>16</sup> Having some business, do entreat her eyes
- <sup>17</sup> To twinkle in their spheres till they return.
- <sup>18</sup> What if her eyes were there, they in her head?
- <sup>19</sup> The brightness of her cheek would shame those stars,
- <sup>20</sup> As daylight doth a lamp; her eyes in heaven
- <sup>21</sup> Would through the airy region stream so bright
- <sup>22</sup> That birds would sing and think it were not night.
- <sup>23</sup> See how she leans her cheek upon her hand!

vestal: worn by a goddess's servant livery: uniform discourses: talks entreat: beg

### 𝒱 360

<sup>24</sup> O that I were a glove upon that hand,

<sup>25</sup> That I might touch that cheek!

# JULIET

Ay me!

### ROMEO

27

She speaks!

- <sup>28</sup> O, speak again, bright angel, for thou art
- <sup>29</sup> As glorious to this night, being **o'er** my head,
- <sup>30</sup> As is a winged messenger of heaven
- <sup>31</sup> Unto the white-upturned wond'ring eyes
- <sup>32</sup> Of mortals that fall back to gaze on him,
- <sup>33</sup> When he **bestrides** the lazy puffing clouds,
- <sup>34</sup> And sails upon the bosom of the air.



**bestrides:** stands across

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### JULIET

35	O Romeo, I	Romeo,	wherefore	art thou	Romeo?
----	------------	--------	-----------	----------	--------

- <sup>36</sup> Deny thy father and refuse thy name;
- <sup>37</sup> Or, if thou wilt not, be but sworn my love,
- <sup>38</sup> And I'll no longer be a Capulet.

### ROMEO Aside.

<sup>39</sup> Shall I hear more, or shall I speak at this?

#### JULIET

- <sup>40</sup> 'Tis but thy name that is my enemy;
- <sup>41</sup> Thou art thyself, though not a Montague.
- <sup>42</sup> What's Montague? It is nor hand nor foot,
- <sup>43</sup> Nor arm nor face, nor any other part
- <sup>44</sup> Belonging to a man. O, be some other name!
- <sup>45</sup> What's in a name? That which we call a rose
- <sup>46</sup> By any other word would smell as sweet;
- <sup>47</sup> So Romeo would, were he not Romeo call'd,
- <sup>48</sup> Retain that dear perfection which he owes
- <sup>49</sup> Without that title. Romeo, **doff** thy name,
- <sup>50</sup> And for thy name, which is no part of thee,
- <sup>51</sup> Take all myself.

### ROMEO

52

- I take thee at thy word.
- <sup>53</sup> Call me but love, and I'll be new **baptiz'd**.

### doff: take off baptiz'd: named

<sup>54</sup> Henceforth I never will be Romeo.

### 𝒱 362

### JULIET

- What man art thou that thus **bescreen'd** in night 55
- So stumblest on my counsel? 56

### ROMEO

57

By a name

- I know not how to tell thee who I am. 58
- My name, dear saint, is hateful to myself, 59
- Because it is an enemy to thee; 60
- Had I it written, I would tear the word. 61



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## Act 3, Scene 1, lines 30–97

### TYBALT

- $^{\scriptscriptstyle 30}$   $\,$  Romeo, the love I bear thee can afford
- <sup>31</sup> No better term than this: thou art a villain.

### ROMEO

- <sup>32</sup> Tybalt, the reason that I have to love thee
- <sup>33</sup> Doth much excuse the **appertaining** rage
- <sup>34</sup> To such a greeting. Villain am I none;
- <sup>35</sup> Therefore farewell, I see thou knowest me not.

### TYBALT

- <sup>36</sup> Boy, this shall not excuse the injuries
- <sup>37</sup> That thou hast done me, therefore turn and draw.

### ROMEO

- <sup>38</sup> I do protest, I never injured thee,
- <sup>39</sup> But love thee better than thou canst devise,



appertaining: appropriate

𝒱 364

- <sup>40</sup> Till thou shalt know the reason of my love,
- <sup>41</sup> And so, good Capulet—which name I tender
- <sup>42</sup> As dearly as mine own—be satisfied.

### MERCUTIO

- <sup>43</sup> O calm, dishonorable, **vile** submission!
- <sup>44</sup> Alla stoccata carries it away.

### Draws.

<sup>45</sup> Tybalt, you rat-catcher, will you walk?

### TYBALT

<sup>46</sup> What wouldst thou have with me?

### MERCUTIO

<sup>47</sup> Good King of Cats, nothing but one of your nine lives; that I mean to make bold withal, and as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about your ears ere it be out.



tender: offer vile: nasty and foul alla stoccata: this sword thrust use: abuse dry-beat: badly beat pilcher: covering ears: sword guard ere: before

365 💔

### TYBALT

<sup>48</sup> I am for you.

### ROMEO

<sup>49</sup> Gentle Mercutio, put thy **rapier** up.

### MERCUTIO

<sup>50</sup> Come, sir, your **passado**.

### They fight.

### ROMEO

- <sup>51</sup> Draw, Benvolio, beat down their weapons.
- <sup>52</sup> Gentlemen, for shame, **forbear** this outrage!
- <sup>53</sup> Tybalt, Mercutio, the Prince expressly hath
- <sup>54</sup> Forbid this **bandying** in Verona streets.

Romeo steps between them.

<sup>55</sup> Hold, Tybalt! Good Mercutio!



rapier: sword passado: stabbing move forbear: hold back bandying: fighting back and forth

𝜮 366

Tybalt under Romeo's arm thrusts Mercutio in. Away Tybalt with his followers.

#### MERCUTIO

56

<sup>57</sup> A plague a' both houses! I am **sped**.

<sup>58</sup> Is he gone and hath nothing?

#### BENVOLIO

59

What, art thou hurt?

I am hurt.

#### MERCUTIO

<sup>60</sup> Ay, ay, a scratch, a scratch, marry, 'tis enough.

<sup>61</sup> Where is my page? Go, villain, fetch a surgeon.

### Exit Page.

#### ROMEO

<sup>62</sup> Courage, man, the hurt cannot be much.



sped: killed

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#### MERCUTIO

<sup>63</sup> No, 'tis not so deep as a well, nor so wide as a church-door, but 'tis enough, 'twill serve. Ask for me tomorrow, and you shall find me a grave man. I am **pepper'd**, I **warrant**, for this world. A plague a' both your houses! 'Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! A **braggart**, a **rogue**, a villain, that fights by the book of arithmetic! Why the dev'l came you between us? I was hurt under your arm.

#### ROMEO

<sup>64</sup> I thought all for the best.

#### MERCUTIO

- <sup>65</sup> Help me into some house, Benvolio,
- <sup>66</sup> Or I shall faint. A plague a' both your houses!
- <sup>67</sup> They have made worms' meat of me. I have it,
- <sup>68</sup> And soundly too. Your houses!

Exeunt Mercutio and Benvolio.

ROMEO

- <sup>69</sup> This gentleman, the Prince's near ally,
- <sup>70</sup> My very friend, hath got his mortal hurt
- <sup>71</sup> In my behalf; my reputation stain'd
- <sup>72</sup> With Tybalt's slander—Tybalt, that an hour
- <sup>73</sup> Hath been my cousin! O sweet Juliet,
- <sup>74</sup> Thy beauty hath made me effeminate,
- <sup>75</sup> And in my temper soft'ned valor's steel!

pepper'd: ruined
warrant: guarantee
zounds: God's
wounds
braggart: bragging
person
rogue: dishonest
person
slander: damaging
lies
effeminate: girlish

#### **%∕ 368**

#### Enter Benvolio.

#### BENVOLIO

- <sup>76</sup> O Romeo, Romeo, brave Mercutio is dead!
- 77 That gallant spirit hath aspir'd the clouds,
- <sup>78</sup> Which too untimely here did scorn the earth.

#### ROMEO

- <sup>79</sup> This day's black fate on more days doth depend,
- <sup>80</sup> This but begins the woe others must end.



gallant: brave aspir'd: floated up through

369 💔

#### Enter Tybalt.

BENVOLIO

<sup>81</sup> Here comes the furious Tybalt back again.

#### ROMEO

- <sup>82</sup> He gone in triumph, and Mercutio slain!
- <sup>83</sup> Away to heaven, respective lenity,
- <sup>84</sup> And fire-ey'd fury be my **conduct** now!
- <sup>85</sup> Now, Tybalt, take the "villain" back again
- <sup>86</sup> That late thou gavest me, for Mercutio's soul
- <sup>87</sup> Is but a little way above our heads,
- <sup>88</sup> Staying for thine to keep him company.
- <sup>89</sup> Either thou or I, or both, must go with him.

#### TYBALT

- <sup>90</sup> Thou wretched boy, that didst **consort** him here,
- <sup>91</sup> Shalt with him hence.

lenity: kindness conduct: guide consort: spend time with

𝒱 370



#### ROMEO

92

### This shall determine that.

They fight; Tybalt falls.

### BENVOLIO

- <sup>93</sup> Romeo, away, be gone!
- <sup>94</sup> The citizens are up, and Tybalt slain.
- <sup>95</sup> Stand not amazed, the Prince will doom thee death
- <sup>96</sup> If thou art taken. Hence, be gone, away!

#### ROMEO

97 O, I am fortune's fool!



371 💔

# Act 5, Scene 3, lines 102–122

#### ROMEO

<sup>102</sup> ...Ah, dear Juliet,

- <sup>103</sup> Why art thou yet so fair? Shall I believe
- <sup>104</sup> That unsubstantial Death is amorous,
- <sup>105</sup> And that the lean **abhorred** monster keeps
- <sup>106</sup> Thee here in dark to be his **paramour**?
- <sup>107</sup> For fear of that, I still will stay with thee,
- <sup>108</sup> And never from this palace of dim night
- <sup>109</sup> Depart again. Here, here will I remain
- <sup>110</sup> With worms that are thy chambermaids; O, here
- <sup>111</sup> Will I set up my everlasting rest,

<sup>112</sup> And shake the **yoke** of **inauspicious** stars

- <sup>113</sup> From this world-wearied flesh. Eyes, look your last!
- <sup>114</sup> Arms, take your last embrace! And, lips, O you
- <sup>115</sup> The doors of breath, **seal** with a righteous kiss
- <sup>116</sup> A dateless bargain to engrossing death!
- <sup>117</sup> Come, bitter conduct, come, **unsavory** guide!
- <sup>118</sup> Thou desperate **pilot**, now at once run on
- <sup>119</sup> The dashing rocks thy sea-sick weary bark!
- <sup>120</sup> Here's to my love!

Drinks.

#### O true **apothecary**!

<sup>122</sup> Thy drugs are quick. Thus with a kiss I die.

#### Dies. ...

#### 𝘯 372

amorous: in love abhorred: hated paramour: lover yoke: harness inauspicious: unlucky unsavory: disagreeable pilot: driver apothecary: medicine maker

unsubstantial: without a physical

body

# Act 5, Scene 3, lines 169–175, 177–179

#### JULIET

- <sup>169</sup> What's here? A cup clos'd in my true love's hand?
- <sup>170</sup> Poison, I see, hath been his timeless end.
- <sup>171</sup> O **churl**, drunk all, and left no friendly drop
- <sup>172</sup> To help me after? I will kiss thy lips,
- <sup>173</sup> Haply some poison yet doth hang on them,
- <sup>174</sup> To make me die with a **restorative**.
- <sup>175</sup> Thy lips are warm. ...

#### JULIET

...Then I'll be brief. O happy dagger,

Taking Romeo's dagger.

<sup>178</sup> This is thy sheath;

Stabs herself.

<sup>179</sup> there rust, and let me die.

Falls on Romeo's body and dies. ...

**churl:** impolite mean person

haply: perhaps restorative: medicine

373 💔

# Act 5, Scene 3, lines 300–320

ESCALUS

- <sup>300</sup> Where be these enemies? Capulet! Montague!
- <sup>301</sup> See what a **scourge** is laid upon your hate,
- <sup>302</sup> That heaven finds means to kill your joys with love.
- <sup>303</sup> And I for winking at your **discords** too
- <sup>304</sup> Have lost a **brace** of **kinsmen**. All are punish'd.

#### CAPULET

- <sup>305</sup> O brother Montague, give me thy hand.
- <sup>306</sup> This is my daughter's **jointure**, for no more
- <sup>307</sup> Can I demand.

#### MONTAGUE

- <sup>308</sup> But I can give thee more,
- <sup>309</sup> For I will raise her statue in pure gold,
- <sup>310</sup> That whiles Verona by that name is known,
- <sup>311</sup> There shall no figure at such rate be set
- <sup>312</sup> As that of true and faithful Juliet.

#### CAPULET

- <sup>313</sup> As rich shall Romeo's by his lady's lie,
- <sup>314</sup> Poor sacrifices of our **enmity**!

#### ESCALUS

<sup>315</sup> A glooming peace this morning with it brings.

scourge: curse discords: fighting brace: pair kinsmen: family members jointure: inheritance enmity: ill-will

- <sup>316</sup> The sun, for sorrow, will not show his head.
- <sup>317</sup> Go hence to have more talk of these sad things;
- <sup>318</sup> Some shall be pardon'd, and some punished:
- <sup>319</sup> For never was a story of more woe
- <sup>320</sup> Than this of Juliet and her Romeo.

#### 𝒱 374

•

fair: beautiful
ancient: very old
sin: wrong

maid: female servantlean: thindim: dark

depart: leave

seal: lock

••

civil: citizen's	lest: in case	thy: your	
civil: polite	despair: hopelessness	wilt: will	
doth: does	for prayers' sake: because of	nor: neither	
fearful: frightening	prayers	retain: keep	
continuance: continuation	<b>soft:</b> quiet	thee: you	
rage: great anger	yonder: that distant	henceforth: from this point on	
but: if not for	pale: white	stumblest: enters in	
traffic: business	art: are	counsel: private thoughts	
attend: pay attention	cast: throw	bear: have for	
toil: hard work	<b>'tis:</b> it is	afford: be worth	
strive: try hard	spheres: controlled areas	villain: wrongdoer	
mend: fix	stream: shine	therefore: for this reason	
unworthiest: undeserving	that: I wish	knowest: recognize	
shrine: religious place	o'er: over	injuries: insults	
pilgrims: traveling worshippers	unto: to	hast: has	
wrong: insult	mortals: humans	draw: raise your weapon	
mannerly: polite	lazy puffing: slow-moving	protest: strongly disagree	
devotion: dedication	bosom: chest	canst: can	
ay: yes	wherefore: why	devise: imagine	
thou: you	deny: reject	shalt: shall	

Romeo and Juliet 375 💔

(continued) ••	

(continued)		
dearly: lovingly	untimely: early	dateless: neverending
dishonorable: shameful	scorn: hate	bargain: deal
submission: surrender	woe: sadness	engrossing: complete
hereafter: from this point on	furious: wildly angry	bitter: unpleasant
pluck: pull out	triumph: success	desperate: hopeless
make haste: hurry	slain: killed	run: crash
be: be at	respective: respectful	dashing: fast-moving
outrage: shameful act	fury: wild anger	weary: tired
expressly: clearly and directly	late: recently	bark: ship
forbid: banned	staying: waiting	timeless: permanent
hold: stop	thine: yours	yet: still
hath: has	wretched: miserable	brief: quick
marry: by the virgin Mary	hence: soon	dagger: knife
page: boy servant	amazed: shocked	sheath: covering
<b>'twill:</b> it will	doom: sentence	winking: closing an eye
serve: be enough	fortune's: fate's	figure: person
grave: serious	chambermaids: lady's maids	rate: price
plague: curse	everlasting: unending	set: valued
houses: families	shake: throw off	sacrifices: offerings
soundly: completely	world-wearied: extremely tired	glooming: dark
near: close	flesh: body	pardon'd: forgiven
temper: mood	embrace: hug	
valor's: bravery's	righteous: good and decent	

Shakespeare's Romeo & Juliet

#### •••

mutiny: violent fighting	dry-beat: badly beat	consort: spend time with
loins: reproductive organs	pilcher: covering	unsubstantial: without a
misadventur'd: unfortunate	ears: sword guard	physical body
piteous: pitiful	ere: before	amorous: in love
nought: nothing	rapier: sword	abhorred: hated
profane: treat with disrespect	passado: stabbing move	paramour: lover
palmers: traveling worshippers	forbear: hold back	yoke: harness
vestal: worn by a goddess's	bandying: fighting back and	inauspicious: unlucky
servant	forth	unsavory: disagreeable
livery: uniform	sped: killed	pilot: driver
discourses: talks	pepper'd: ruined	apothecary: medicine maker
entreat: beg	warrant: guarantee	churl: impolite mean person
bestrides: stands across	zounds: God's wounds	haply: perhaps
doff: take off	braggart: bragging person	restorative: medicine
baptiz'd: named	rogue: dishonest person	scourge: curse
bescreen'd: hidden	slander: damaging lies	discords: fighting
appertaining: appropriate	effeminate: girlish	brace: pair
tender: offer	gallant: brave	kinsmen: family members
vile: nasty and foul	aspir'd: floated up through	jointure: inheritance
alla stoccata: this sword thrust	lenity: kindness	enmity: ill-will
use: abuse	conduct: guide	



Use the Vocab App to play mini games related to the words in this lesson.

Romeo and Juliet 377 😵

#### A Lesson 1: Overview: Two Households

**Introduce:** Students listen to and recite The Prologue.

- Direct students to page 358 of the Student Edition.
- A prologue is an introduction to a work of art. This prologue tells us the whole story of *Romeo and Juliet* in 14 lines.
- I'm going to read The Prologue once. Then I'll read it with pauses between each phrase. Repeat each phrase when I pause.
- Direct students to follow along in the text as you read.
- Read aloud The Prologue.

15 min

- Then reread it slowly phrase by phrase, asking students to repeat each phrase after you.
- **S** Review the viewing guidelines on page 378 of the Student Edition.
- Watch the actors perform The Prologue. See what you can figure out about the play from what they tell us.
- Introduce the version of the play you are projecting.
- Shakespeare wrote the play around 1595—more than 400 years ago.
  - WordPlay Shakespeare costumes the actors in modern dress.
  - Franco Zeffirelli presents the play in costumes from Shakespeare's time period.
  - Baz Luhrmann presents the play as though it is taking place in modern Los Angeles.

# A

# Lesson 1—Overview: Two Households

Turn to The Prologue on page 358.

Your teacher will read The Prologue aloud as you follow along on page 358.

Your teacher will read The Prologue aloud again this time with pauses. Repeat each phrase after your teacher pauses.

Read the viewing guidelines.

Follow them as you watch a performance of The Prologue.

#### **Viewing Guidelines**

Viewing requires that you actively listen and notice what is happening on the screen. If you are talking, you may not hear what the actors are saying. If you turn to talk with someone else, you may miss seeing what is on the screen.

#### Ask yourself:

- 1. What is each actor saying?
- 2. What is each actor feeling and how does the actor show it?
- 3. Listen for the intonation and emphasis that shows the feelings behind the words.
- 4. Notice the gestures and movements that convey the feelings behind the words.
- 5. Notice any props or features of the set.

𝒱 378 Shakespeare's Romeo & Juliet ⋅ Lesson 1

## Lesson 1 Materials

- Memorization Cards
- WordPlay Shakespeare: The Prologue
- Projection of text The Prologue
- Viewing Guidelines
- Audio: The Prologue

# Differentiation: Step A

If students need support with reading fluency, have them repeat each phrase more than once to help build their fluency.

If you have strong fluent readers in your class, you may ask for a volunteer to try reading The Prologue aloud.

Overview Two Households

Lesson 1 (continued)

Present: Students watch a film clip of The Prologue.

Project & Play: WordPlay Shakespeare: The Prologue.

You may also want to show C either the Luhrmann or Zeffirelli Prologue scenes. In this case, we recommend choosing Luhrmann, as his film dramatizes The Prologue more interestingly and uses it to introduce viewers to all the main characters in the play.

5 min

- Baz Luhrmann: 00:22-02:35
- Franco Zeffirelli: 00:20-01:17

Lesson 1 (continued) Benchmark: ELA.8.R.1.1

Select Text: Students begin to explore The Prologue as a guide to the story of Romeo and Juliet.

- See how much of the story you can put together by looking for details about setting, characters, and plot.
- S Students complete Activities 1 and 2 on page 379 of the Student Edition.
- In this first encounter with Shakespearean language, students may find only a few clues each.
- Don't correct students' guesses at this point. Tell them to wait for the next lesson to see if they still agree with these first thoughts.
- Discuss responses.

10 min

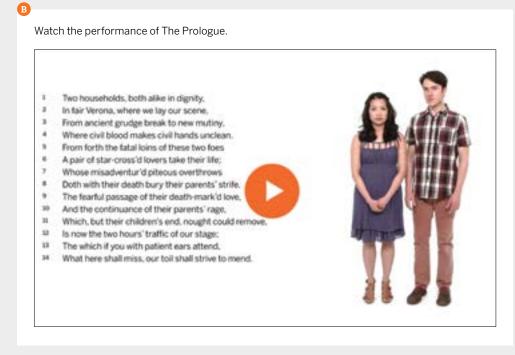
- Write 2 or 3 sentences summarizing what you think the plot of Romeo and Juliet is.
- Writing Journal: Students write a É summary on page 8.
- . Discuss student responses. Don't confirm whether they have understood the plot correctly. Let them wait to see for themselves if their first understanding was right.

• ELL(Dev): You may choose to play this video more than once to support students who are reading below grade level with comprehension, and to support ELL students with language acquisition.

# Differentiation: Step C

You may choose to play the audio for the class prior to students working independently.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.



- 1. Look at lines 1–14 of The Prologue on page 358.
- 2. Highlight words and phrases that offer clues about the setting, characters, and plot of the play.
- 3. Share what you highlighted in the class discussion.

On page 8 of your Writing Journal, write a summary of the plot of the play from this first reading of The Prologue.

Romeo and Juliet • Lesson 1 379 W

Differentiation: Step B

# Lesson 1 (continued)

Benchmark: ELA.8.R.1.1

**Work Out Loud:** Students practice memorization strategies they will use to learn The Prologue.

- Direct students to page 380 of the Student Edition.
- Shakespeare wrote his lines to be spoken to an audience from memory. Over the next several weeks, each of you will get the chance to Speak Like Shakespeare and memorize The Prologue.
- Shakespeare's language can be hard, but he used regular beats to help actors remember how to say their lines. We will perform these lines to a beat.
- The syllables in bold on your cards should be stressed; try saying them more loudly than the others and stomping your foot as you say them.
- Model reading the line aloud on one of the first cards on page 382, saying the syllables in bold loudly and stomping your foot as you say them.
- Assign pairs.

15 min

-- 10 min

- Students practice saying the line as a call-and-response with a partner in Activities 1–3 in the Student Edition.
  - One student will recite the text on the card, saying the syllables in bold loudly and stomping their foot as they say them.
  - The second student will respond by repeating the line in the same way.
- Ask for volunteers who think they know the lines to recite from memory.

Wrap-Up: Project.

Exit Ticket: Project.

# Lesson 1—Overview: Two Households (continued)

You will practice memorization strategies to learn line 1 of The Prologue.

- 1. Read the line on the card, noting the syllables in bold.
- 2. With a partner, practice saying the lines on the following two cards as a call-and-response.
  - One of you recites the line on the card, saying the syllables in bold loudly and stomping your foot as you say them.
  - The other responds by repeating the line in the same way.

# Two **house**holds, **both** al**ike** in dignity,

The Prologue [11]

# In fair Verona, where we lay our scene,

The Prologue | 2

3. You may recite the line from memory if you are ready to do so.

**380** Shakespeare's Romeo & Juliet ⋅ Lesson 1

### Differentiation: Step D

• *ELL(Dev):* Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Overview: Two Households



Lesson 1 (continued)

**(OPT) Memorization Cards:** Students continue memorizing The Prologue.

End of Lesson 1

## 2. Follow the memorization practice steps to help you memorize The Prologue.

#### **Memorization Practice Steps**

E

1. Read the line aloud. Say the line again three more times.

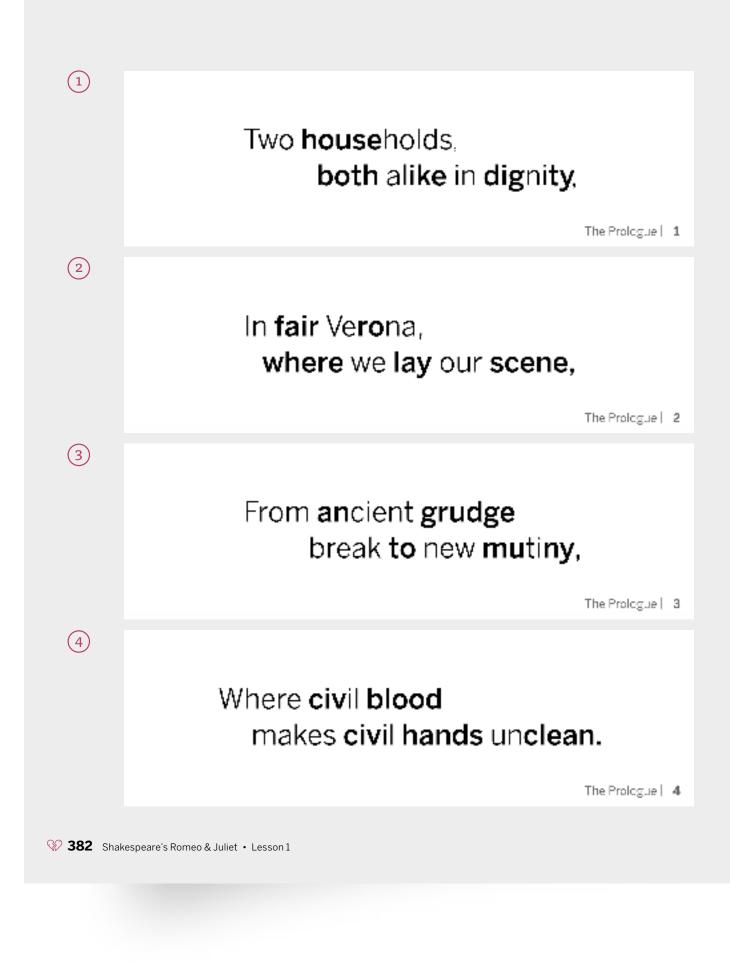
1. Use the memorization cards on pages 382–385 to memorize The Prologue.

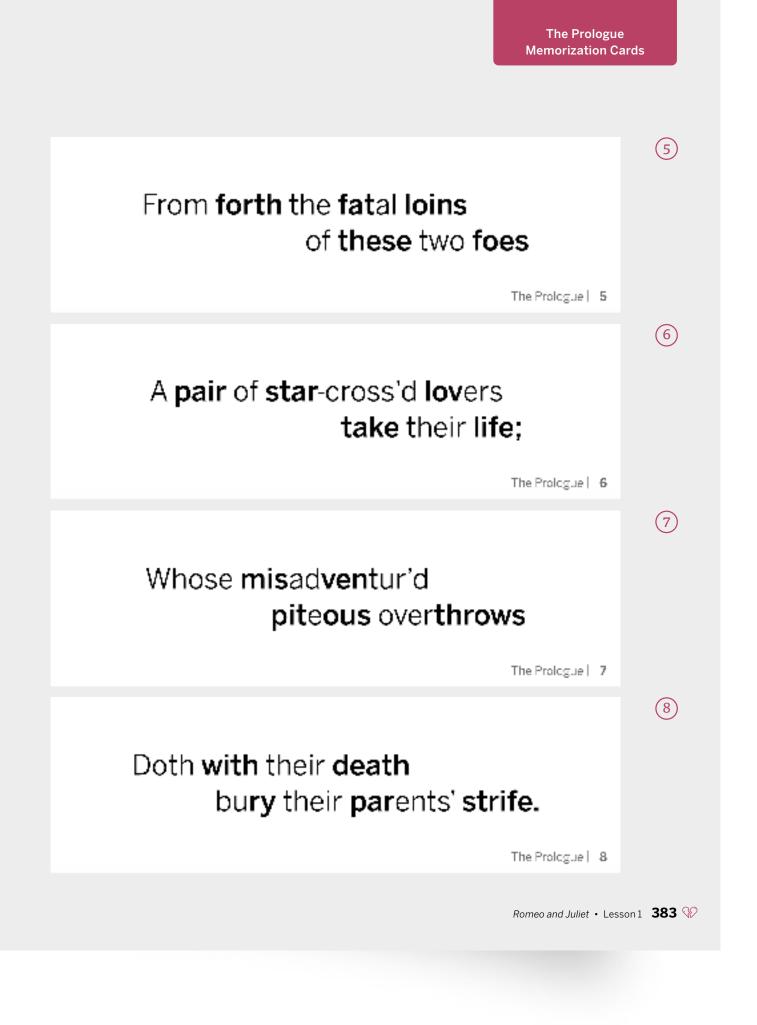
- 2. Use the rhythm of the lines to help you memorize:
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
- 3. Say it aloud to someone else.
- 4. Repeat steps 1–3 with the next line.
- 5. Recite the two lines aloud without looking at the cards.

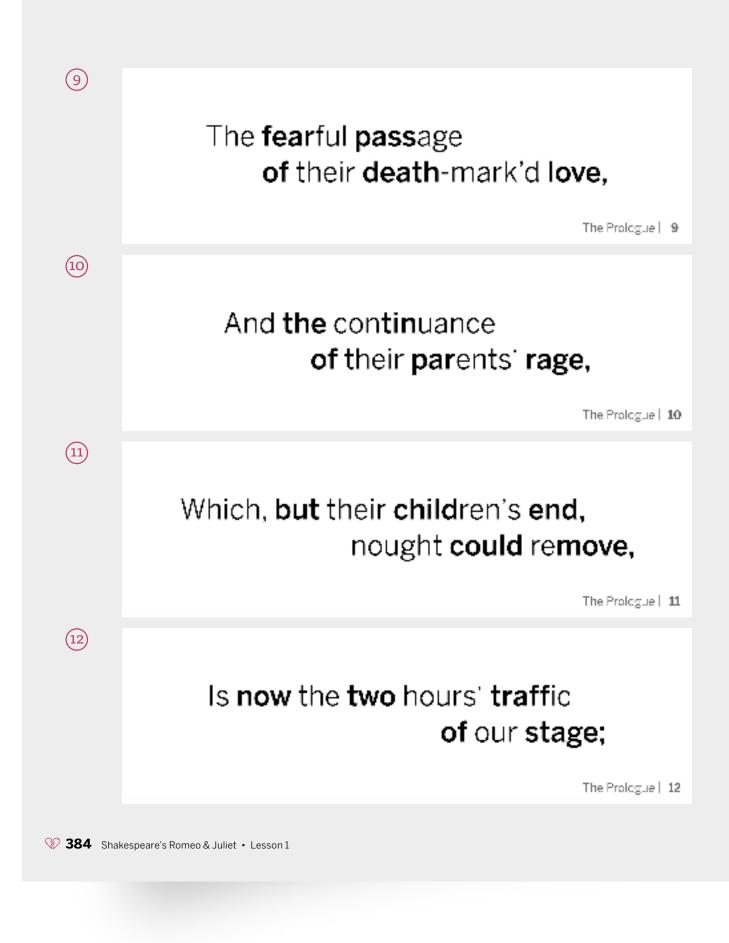
Romeo and Juliet • Lesson 1 381 😵

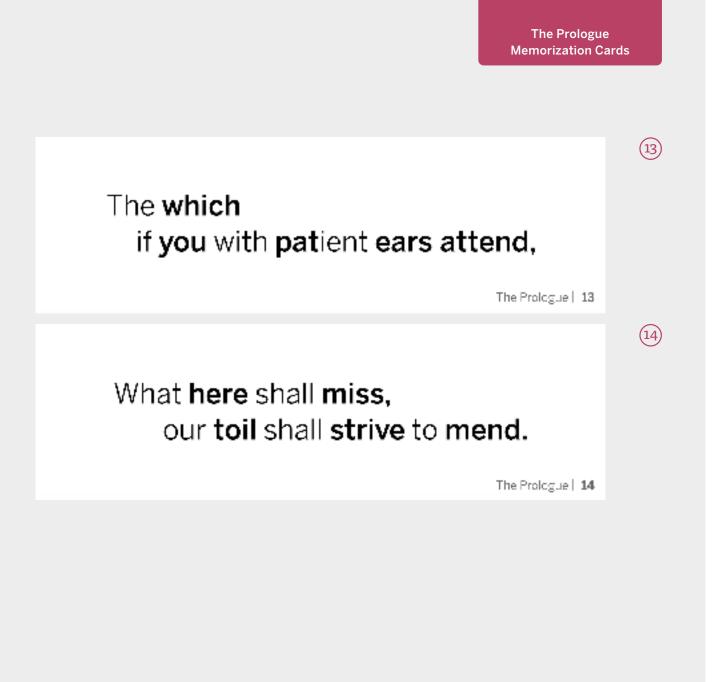
#### Differentiation: Step E

You may consider adjusting this activity for certain students with IEPs who may have short-term memory challenges. Memorization may be extremely challenging for them, so consider a visual activity where they can sketch the actions of The Prologue, highlight setting versus characters in The Prologue, or another alternate activity.









Romeo and Juliet • Lesson 1 385 🛞

### Lesson 2: Fill-in-the-Bard

(OPT) Student Presentation: Students present what they have memorized.

- Direct students to page 386 of the Student Edition.
- Students recite the first 2 lines of The Prologue in unison.

5 min

Then, ask for 2 or 3 volunteers to recite what they have memorized.

Lesson 2 (continued) Benchmarks: ELA.8.R.3.1. ELA.8.V.1.3

#### Use the Text as Referee: Students complete the Fill-in-

the-Bard exercise to determine the denotative and connotative meanings of Shakespeare's figurative language in The Prologue.

- We often aren't familiar with Shakespeare's words or the way he uses them.
- It can help to look at individual words and think about how we might "translate" them into a word we understand better. Then, we can think about the feelings, ideas, or other connections Shakespeare wants the audience to make.
- Shakespeare is referred to as the Bard. A bard is a wandering singer and storyteller.
- Project: Fill-in-the-Bard: Prologue, 1.

13 min

- S Direct students to look at the first Fill-in-the-Bard activity on page 386 of the Student Edition.
- Lead a class discussion to discover and record synonyms in the projected Fill-in-the-Bard.
- The goal of the Fill-in-the-Bard is to have students consider and discuss possible meanings, figurative uses, and connotations of Shakespeare's original words, phrases, or lines. They do not need to arrive at one "correct" answer.

Assign pairs.

Read the next four lines in your book. Look at the words that we will replace and determine possible meanings for each of them as they are used by Shakespeare.

# F

# Lesson 2—Fill-in-the-Bard

Recite the first two lines of The Prologue from memory in unison with the rest of the class.

Raise your hand if you would like to volunteer to present the lines you memorized from The Prologue.

#### G

1. Follow along as your teacher fills in synonyms for the missing words in the first three lines of The Prologue.

100	Two households, both alike	in	
		dignity	
	In fair Verona where we	our	
		lay	scene
	From ancient	break to new r	nutiny.
101	grudge		

Shakespeare's Romeo & Juliet • Lesson 2

#### Lesson 2 Materials

#### Memorization Cards

- WordPlay Shakespeare: The Prologue
- Fill-in-the-Bard: Prologue, 1
- Fill-in-the-Bard: Prologue, 2
- Projection of text The Prologue
- Audio: The Prologue

### **Differentiation: Step G**

• *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

If students are struggling to understand The Prologue, have them read it out loud with their partner and discuss and ask each other questions about things they don't understand before completing the Fill-in-the-Bard activity.

Fill-in-the-Bard

G

- 2. Use the next section of The Prologue, lines 4–8 to complete the Fill-in-the-Bard below. Work with a partner to complete the following:
  - Think of synonyms for Shakespeare's words.
  - Record the synonyms you choose on page 9 of your Writing Journal.
  - Reread the lines with the synonyms in place of Shakespeare's words.
  - Consider whether the line makes sense. If it doesn't, try out other synonyms to see if they make more sense.
  - When you're done, read through the whole verse and discuss what you think Shakespeare is saying.

	Where civil blood makes	civil hands uncle	an.		
6 6	From forth the	toins o	f these two		
CORE CAN	6	eal		foes	
3 4	A pair of star-cross is	lovers take t	heir life;		
	Whose misadventur'd p	teous	AT NAME		
S Miller	1	Sector 10			
	Doth with their death	953.0	their parents'	75.07	
ALENY A		bury		strife	

Go to page 9 in your Writing Journal to record the synonyms you chose to fill in the blanks.

Romeo and Juliet • Lesson 2 387 📎

Students complete Activity 2 in the Student Edition.

- **Writing Journal:** Students record their answers on page 9.
- Students do not need to work from the first word to last, or finish every word. But every word should have at least one student working on it.
- Discuss responses.

13 min

- Why did you choose this synonym? What do you think the word, phrase, or line means? How does your word choice impact the sound or rhyme of the line?
- At the end of the discussion, give the pairs a chance to review or revise the synonyms they selected.



17 min

- 9 min

Lesson 2 (continued) Benchmarks: ELA.8.C.1.4, ELA.8.R.3.1, ELA.8.V.1.3

Write & Share: Students work with Shakespeare's language to accurately translate and explain the meaning.

- S Direct students to choose a pair of highlighted lines on page 388 of the Student Edition to write about.
- Warm-Up: Use the digital lesson to make sure students have language to start writing.
- Writing Prompt: Students complete the Writing Prompt on page 10.

Differentiation: Digital PDF.

Encourage students to look at their **Fill-in-the-Bard** activity on page 9 of the Writing Journal to remember how they translated particular words.

- **On-the-Fly:** Circulate around the room to support students.
- Share: Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.

Wrap-Up: Project Poll 1.

Exit Ticket: Project.

Œ

# Lesson 2—Fill-in-the-Bard (continued)

Choose one of the highlighted pairs of lines below. Translate those lines precisely into your own words, then use details and words from the passage to explain what the line means and what it suggests will happen in the play.

#### The Prologue

Two households, both alike in dignity, In fair Verona, where we lay our scene,

From ancient grudge break to new mutiny. Where civil blood makes civil hands unclean.

From forth the fatal loins of these two foes A pair of star-cross'd lovers take their life;

Whose misadventur'd piteous overthrows Doth with their death bury their parents' strife.

The fearful passage of their death-mark'd love, And the continuance of their parents' rage,

Which, but their children's end, nought could remove, Is now the two hours' traffic of our stage;

The which if you with patient ears attend. What here shall miss, our toil shall strive to mend.



Go to page 10 in your Writing Journal to describe the lines that you selected.

𝒱 388 Shakespeare's Romeo & Juliet ⋅ Lesson 2

### Differentiation: Step H

• *ELL(Dev)*, • *Moderate:* This alternate prompt uses simpler language and provides sentences starters.

Fill-in-the-Bard



Lesson 2 (continued)

**(OPT) Memorization Cards:** Students use the set of cards to continue memorizing The Prologue.

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

- 2. Follow the memorization practice steps with the next two lines of The Prologue.
- 3. Use the memorization cards on pages 382–385 if you need to review the lines.

#### Memorization Practice Steps

0

- 1. Read the line aloud. Say the line again three times.
- 2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
- 3. Record yourself saying the line or say it aloud to someone else.
- 4. Repeat steps 1–3 with the next line.
- 5. Recite the two lines aloud without looking at the cards.
- 6. Recite all the lines you have memorized without looking at the cards.

End of Lesson 2

Romeo and Juliet • Lesson 2 389 😵



10 min

**Lesson 3:** "My lips, two blushing pilgrims, ready stand"

**(OPT) Student Presentation:** Students work in pairs to recite from memory lines from The Prologue.

#### Assign pairs.

Direct students to page 390 of the Student Edition.

Students practice saying lines 1 and 2 as well as lines 3 and 4 of The Prologue as a call-and-response with a partner. Many students will be learning line 5 at this time.

Then, ask for 2 or 3 volunteers to recite what they have memorized.

# Lesson 3—"My lips, two blushing pilgrims, ready stand"

- 1. Look at memorization cards 1–5 on pages 382 and 383 and read the lines on the cards. Note the syllables in bold.
- 2. With a partner, practice saying the lines as a call-and-response.
  - One of you recites the line on the card, saying the syllables in bold loudly and stomping your foot as you say them.
  - The other responds by repeating the line in the same way.
- 3. You may recite the lines from memory if you are ready to do so.

Shakespeare's Romeo & Juliet • Lesson 3

Lesson 3 Materials
 Memorization Cards
 WordPlay Shakespeare: The First Encounter Scene
 Projection of Matching Activity
 Illustrations 1–6
 Audio: The First Encounter Scene
 WordPlay Shakespeare: The Prologue
 Viewing Guidelines

### **Differentiation: Step J**

• *ELL(Dev):* Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. K



The Montagues and Capulets are fighting in the streets.



Romeo and Juliet • Lesson 3 391 😵

### **Differentiation: Step K**

If students struggle with the language, project the images so the captions are not visible. Ask students to predict what each scene is about before showing the captions. Ask students to look closely, noting what people are wearing, holding, and doing. What's in the background? What are the expressions on people's faces?

# Lesson 3 (continued)

К

6 min

**Present:** Lead students through 6 images that show the action that precedes Romeo's first meeting with Juliet.

- Now we are going to find out what happened in the play between The Prologue and the scene we are now studying by looking at 6 illustrations.
- Direct students to page 391 of the Student Edition.
- Read the caption and discuss each illustration on pages 391–393.
- Use the illustrations to move students through the major plot points, recognize key characters, and be prepared to focus on the language and meaning of the excerpt.
- Many details of the play are deliberately excluded from these illustrations and captions.

"My lips, two blushing pilgrims, ready stand"





𝚱 392 Shakespeare's Romeo & Juliet ⋅ Lesson 3



Tybelt, a Capulet and Juliet's cousin, notices that Romeo is there. He is angry about it, but is ordered to stay calm.



Romeo and Juliet • Lesson 3 393 🌾



3 min

Lesson 3 (continued) Benchmarks: ELA.8.C.5.1, ELA.8.R.3.3

**Introduce:** Students hear the First Encounter scene for the first time.

Direct students to page 394 of the Student Edition.

Read aloud Act 1, Scene 5, lines 90–103, using emphasis and expression, so students hear how words, phrases, and lines go together. Don't read the character names aloud, but tell students that Romeo speaks first.

NOTE: Students will learn about sonnet form in a later lesson, so don't explain that Romeo and Juliet's lines form a sonnet together. Just let your students enjoy the language.

Lesson 3 (continued)

Benchmarks: ELA.8.C.5.1, ELA.8.R.3.3

**Work Visually:** Students match lines from the exchange to actions Romeo and Juliet perform.

- S Direct students to page 394 of the Student Edition.
- **Project:** Text of the First Encounter scene.
- Students complete Activities 1–3 on page 394 of the Student Edition.
- Writing Journal: Students record their answers on pages 11 and 12.
- Ask students to share and explain their choices and note in the projected text where they placed an action.
- Discuss responses.
- See if the class can agree on which action happens in which line. (It's fine if they don't agree.) Ask students to identify any words or phrases that prompted them to place an action in a particular place.

# L

# Lesson 3—"My lips, two blushing pilgrims, ready stand" (continued)

- 1. Turn to Act 1, Scene 5, lines 90–103, on page 359.
- 2. Follow along as your teacher reads it aloud.

#### M

#### Directions

- 1. Read the list of actions.
- 2. Review the lines from the scene between Romeo and Juliet.
- 3. Match the correct action to the line it happens with.
- 4. Note: Each action will only be used once.

#### Actions:

- Romeo takes Juliet's hand.
- Romeo kisses Juliet's hand.
- Romeo and Juliet put their palms together.
- Romeo and Juliet kiss.

#### Lines:

ROMEO [To Juliet]

- 1. If I profane with my unworthiest hand \_\_\_\_\_
- 2. This holy shrine, the gentle sin is this, \_\_\_\_\_
- 3. My lips, two blushing pilgrims, ready stand
- 4. To smooth that rough touch with a tender kiss.

#### JULIET

- 5. Good pilgrim, you do wrong your hand too much, \_
- 6. Which mannerly devotion shows in this: \_\_\_\_\_
- 7. For saints have hands that pilgrims' hands do touch, \_\_\_\_\_
- 8. And palm to palm is holy palmers' kiss.

𝒱 **394** Shakespeare's Romeo & Juliet ⋅ Lesson 3

# Differentiation: Step M

If students struggle to understand this text, allow them to work in pairs to complete this activity. Complete the first 2 lines together as a class. "My lips, two blushing pilgrims, ready stand"

M	
	ROMEO 9. Have not saints lips, and holy palmers too?
	JULIET 10. Ay, pilgrim, lips that they must use in pray'r.
	ROMEO 11. O, then, dear saint, let lips do what hands do! 12. They pray; grant thou, lest faith turn to despair
	JULIET 13. Saints do not move, though grant for prayers' sake.
	ROMEO 14. Then move not while my prayer's effect I take.

Go to pages 11 and 12 in your Writing Journal and record your answers.

Romeo and Juliet • Lesson 3 395 🌾

#### Lesson 3 (continued)

**Work Out Loud:** Students watch a performance of the same lines to observe where the actors made the physical actions.

- (OPT) Project: Viewing Guidelines.
- Now, let's watch a performance of that scene. Pay attention to the actions the actors perform, and see if they match your choices.
- Project & Play: WordPlay Shakespeare: The First Encounter Scene.
- You may also choose to play a video clip of the scene from Baz Luhrmann's or Franco Zeffirelli's film versions of *Romeo and Juliet*:
  - Luhrmann: 30:15–31:35

10 min

- Zeffirelli: 32:34–35:16 (In this clip, the actors do not kiss until after a line that's not included in the excerpt. If students ask about this, explain that it shows that directors make many different choices when interpreting Shakespeare.)
- Have students compare where they placed each action to where the actors made that movement.
- What in the text prompted the actor to make that movement while saying those lines?

Lesson 3 (continued)

Benchmarks: ELA.8.C.5.1, ELA.8.R.3.3

**Discuss:** Students describe how an actor's movement helped them understand a particular line.

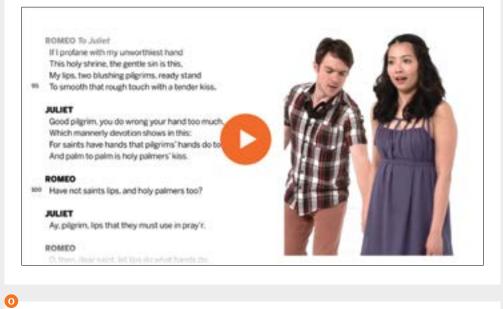
- Direct students to page 396 of the Student Edition.
- Writing Journal: Students complete the activity on page 13.
- Bhare: Choose 2 or 3 volunteers to share their responses. Push students to be clear about the connection between the original line, the physical action, and their understanding of the line.
- What was the original line?

8 min

- What did the actor do when he or she was saying this line?
- What did this action make you think about the meaning of the words he or she was saying?
- Exit Ticket: Project.

# Lesson 3—"My lips, two blushing pilgrims, ready stand" (continued)

Watch the professional performance.



Choose one thing an actor did that helped you understand a line better.

Write your response on page 13 in your Writing Journal.

𝒱 396 Shakespeare's Romeo & Juliet ⋅ Lesson 3

### Differentiation: Step N

• *ELL(Dev):* Play this video more than once to support students who are reading below grade level with comprehension, and to support ELL students with language acquisition.

"My lips, two blushing pilgrims, ready stand"



Lesson 3 (continued)

**(OPT) Memorization Cards:** Students use the set of cards to continue memorizing The Prologue.

End of Lesson 3

# 1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

- 2. Follow the memorization practice steps with the next two lines of The Prologue.
- 3. Use the memorization cards on pages 382–385 if you need to review the lines.

#### **Memorization Practice Steps**

P

- 1. Read the line aloud. Say the line again three times.
- 2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
- 3. Record yourself saying the line or say it aloud to someone else.
- 4. Repeat steps 1–3 with the next line.
- 5. Recite the two lines aloud without looking at the cards.
- 6. Recite all the lines you have memorized without looking at the cards.

Romeo and Juliet • Lesson 3 **397** 😵

## Lesson 4: Palmers, Pilgrims, Holy Shrines

**Student Presentation:** Students work in pairs to recite from memory more lines from The Prologue.

Assign pairs.

10 min

- Direct students to practice the next 1 or 2 lines they need to memorize from The Prologue as a call-and-response with a partner.
- Ask for 1 or 2 volunteers who think they already know the lines to recite them from memory for the whole class.

### Q

# Lesson 4—Palmers, Pilgrims, Holy Shrines

- 1. Look at memorization cards 1–5 on pages 382–383 and read the lines on the cards. Note the syllables in bold.
- 2. With a partner, practice saying the lines as a call-and-response.
  - One of you recites the line on the card, saying the syllables in bold loudly and stomping your foot as you say them.
  - The other responds by repeating the line in the same way.
- 3. You may recite the lines from memory if you are ready to do so.

Shakespeare's Romeo & Juliet • Lesson 4

Lesson 4 Materials
Memorization Cards
Pilgrims
Holy Shrine
Palmers
Fill-in-the-Bard: The First Encounter Scene
Projection of The First Encounter Scene: Act 1, Scene 5, lines 90–103
네마 Audio: The First Encounter Scene
WordPlay Shakespeare: The First Encounter Scene
WordPlay Shakespeare: The Prologue

R



Romeo and Juliet • Lesson 4 **399** 🖗



**Present:** Show students illustrations that visually represent the terms in

Direct students to look at the photograph of pilgrims on page 399 of the Student Edition.

the palmer/pilgrim sonnet.

- In the United States, we usually associate pilgrims with Thanksgiving and people in tall, black hats and shoes with big buckles.
- The word "pilgrim" actually refers to anyone who travels to a sacred place for religious reasons.
- S Direct students to look at the photograph of a holy shrine on page 400 of the Student Edition.
- In the Middle Ages, before Shakespeare's time, pilgrims traveled to holy sites in the Middle East, in what is now called Israel.

5 min

- They called that region the "Holy Land," and saw many palm trees there.
- Direct students to look at the photograph of a palmer on page 401 of the Student Edition.
- Pilgrims returned from their pilgrimages with palm leaves, often shaped into crosses, as tokens of their journey.
- Because of this, they were called "palmers."
- Some students may be familiar with "Palm Sunday," a Christian holy day often celebrated using palm leaves.

### Differentiation: Step R

Students new to the country may be unfamiliar with Thanksgiving and the portrayal of pilgrims. Just explain that it is not necessary to understand this. In fact, you are asking students to think of pilgrims in a new way.







© Michael Nicholson/Corbis (Holy Land)

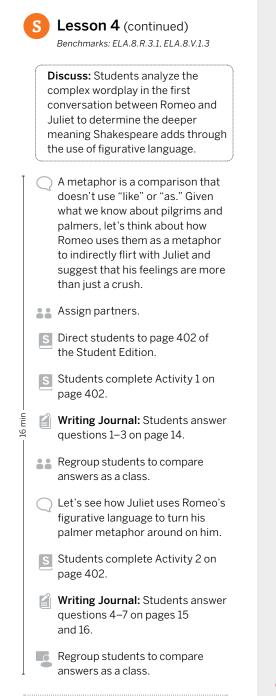
**400** Shakespeare's Romeo & Juliet ⋅ Lesson 4

Palmers, Pilgrims, Holy Shrines



Ammar Awad/Reuters/Corbis (Palmer)

Romeo and Juliet • Lesson 4 401 🛞



# Lesson 4—Palmers, Pilgrims, Holy Shrines (continued)

Turn to Act 1, Scene 5, on page 359.

1. Read lines 90–93 with a partner.



- 2. Now read the rest of the excerpt (lines 94–98) with a partner.

Complete questions 4–7 on pages 15 and 16 of your Writing Journal.

𝒱 402 Shakespeare's Romeo & Juliet ⋅ Lesson 4

### **Differentiation: Step S**

• *ELL(Dev):* Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are reading below grade level should work with students who are reading on grade level. Palmers, Pilgrims, Holy Shrines

T

Below is the same text you just read.

Work with a partner to complete the following:

- 1. Reread the line with your synonyms in place of Shakespeare's words. Synonyms are words that have the same or similar meanings.
- 2. You can record the synonyms you chose on page 16 of the Writing Journal.
- 3. Consider whether the line makes sense. If it doesn't, try out other synonyms to see if they make more sense.
- 4. When you're done, read through the whole verse and discuss what you think Shakespeare is saying.

	O then, dear saint,	lips do what hands do,
100	They pray-	thou, lest faith turn to despair.
3 2	JULIET	
	Saints do not. move	though grant for prayers' sake.
101 miles	ROMEO	
ITTY !!	Then move not while my p	rayer's effect I take.

Go to page 16 in your Writing Journal to record your answers.

Romeo and Juliet • Lesson 4 403 😵

# Differentiation: Step T

• *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be assigned to work with students also on their level. Lesson 4 (continued) Benchmarks: ELA.8.R.3.1, ELA.8.V.1.3

**Use the Text as Referee:** Students write synonyms for specified words to learn to paraphrase Shakespeare.

- Now that you've figured out that Romeo is comparing his lips to pilgrims and comparing Juliet to a holy place visited by pilgrims, let's translate what the 2 of them say at the end of this conversation.
- Assign partners.
- Direct students to look at the Fillin-the-Bard activity on page 403 of the Student Edition.
- Students complete Activities 1–4 on page 403 of the Student Edition.
- Writing Journal: Students record their answers to the Fill-in-the-Bard on page 16.
- Discuss responses.

22 min

- Why did you choose this synonym? What do you think the word, phrase, or line means?
- Ask the class if anyone has a different synonym and a different understanding of Shakespeare's word, phrase, or line.
- Remind students that there is no one right answer to this exercise.
- Exit Ticket: Project.

## Lesson 4 (continued)

**(OPT) Memorization Cards:** Students use the set of cards to continue memorizing The Prologue.

End of Lesson 4

# U

# Lesson 4—Palmers, Pilgrims, Holy Shrines (continued)

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

- 2. Follow the memorization practice steps with the next two lines of The Prologue.
- 3. Use the memorization cards on pages 382–385 if you need to review the lines.

#### **Memorization Practice Steps**

- 1. Read the line aloud. Say the line again three times.
- 2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
- 3. Record yourself saying the line or say it aloud to someone else.
- 4. Repeat steps 1–3 with the next line.
- 5. Recite the two lines aloud without looking at the cards.
- 6. Recite all the lines you have memorized without looking at the cards.

𝒱 404 Shakespeare's Romeo & Juliet ⋅ Lesson 4

What Has 14 Lines and Rhymes?



nin

6 min

# Lesson 5: What Has 14 Lines and Rhymes?

**Student Presentation:** Students work in pairs to recite from memory more lines from The Prologue.

Assign pairs.

- Direct students to page 405 of the Student Edition.
- Students practice saying lines 1–8 of The Prologue as a call-andresponse with a partner.
- Ask for 1 or 2 volunteers who are comfortable with their lines to recite from memory for the whole class.

# W Lesson 5 (continued) Benchmark: ELA.8.R.1.4

**Select Text:** Work with the class to label the rhyme scheme.

- Shakespeare used tricks to make his lines easier to memorize, such as rhythm and rhyme.
- S Direct students to Act 1, Scene 5, lines 90–103, on page 359 of the Student Edition.
- Read the sonnet aloud, emphasizing the rhymes. Direct students to follow along and listen for the rhyming words.
- As a class, highlight each set of words that rhyme in lines 90–103.
- Explain that a rhyme scheme is a pattern of rhymes.
- Watch as I use letters to mark the rhyme pattern, or rhyme scheme, of the first 4 lines. Then, we'll label the rest of the rhymes together.
- Project: First Encounter scene: Act 1, Scene 5, lines 90–103 on a writable surface.
- Write an "A" after "hand" and "stand," and a "B" after "this" and "kiss" in the projection.
- Explain that each new rhyme sound gets the next letter of the alphabet.
- Ask for a volunteer to tell you how to mark the next 4 lines.
- By the end of the discussion, the rhyme scheme should be marked as: ABAB CDCD EF.

# Lesson 5—What Has 14 Lines and Rhymes?

- 1. Work with a partner to practice memorizing The Prologue. Look at The Prologue memorization cards from Lesson 1 on pages 382–385.
- 2. When your teacher is ready, raise your hand to recite the lines you memorized.

# W

- 1. Follow along as your teacher reads Act 1, Scene 5, lines 90–103, on page 359
- 2. Highlight each set of words that rhyme with a different color.
- 3. Follow along as your teacher finds and labels the rhyme scheme of Romeo's lines and Juliet's lines.

Romeo and Juliet • Lesson 5 405 💔

# Lesson 5 Materials

- Memorization Cards
- WordPlay Shakespeare: The First Encounter Scene
- Projection of The First Encounter Scene: Act 1, Scene 5, lines 90–103
- Projection of The First Encounter Scene: Act 1. Scene 5, lines 90–103 with rhyme scheme of sonnet labeled
- Audio: The First Encounter Scene
- 📅 WordPlay Shakespeare: The Prologue

# Differentiation: Step V

• *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.



# Lesson 5 (continued)

Benchmark: ELA.8.R.1.4

**Connect Text:** Students discuss where Romeo and Juliet rhyme with themselves and with each other.

- The lines we just labeled make a poem called a sonnet.
   Shakespeare wrote more than 150 sonnets.
- Romeo's lines and Juliet's lines form a sonnet, a little poem hidden in the middle of the play's dialogue.
- C Let's think about why Shakespeare wanted to have their lines to each other make a private poem of their own.
- Students complete Activities 1 and 2 on page 406 of the Student Edition.
- Discuss responses.

10 min -

- Let's discuss what you observed about Romeo's and Juliet's rhymes, and what Shakespeare wanted them to show us about the characters.
- Lead a class discussion using Activity 3 in the Student Edition..
- Emphasize examples of how the sonnet form encourages us to see that Romeo and Juliet are deeply in sync with each other right from the start.

# X

# Lesson 5—What Has 14 Lines and Rhymes? (continued)

Sonnet: 14-line poem with an ABAB CDCD EF rhyme scheme.

- 1. Look at lines 90–103 of Act 1, Scene 5, on page 359.
- 2. Find and highlight four things with different colors:
  - One place where a line spoken by Romeo rhymes with another of his own lines.
  - One place where a line spoken by Juliet rhymes with another of her own lines.
  - Two places where a line spoken by Romeo rhymes with a line spoken by Juliet.
- 3. Share your responses to the following questions in the class discussion.
  - In what parts of the sonnet does Romeo rhyme with himself?
  - In what parts of the sonnet does Juliet rhyme with herself?
  - Where do they begin to rhyme with each other?
  - What are they doing when their lines rhyme with each other's?
  - Why do you think Shakespeare has Romeo and Juliet begin rhyming with themselves and end up rhyming with each other?

**406** Shakespeare's Romeo & Juliet ⋅ Lesson 5

What Has 14 Lines and Rhymes?

Lesson 5 (continued) Benchmarks: ELA.8.C.1.3, ELA.8.R.1.4

Write & Share: Students develop a claim about key ways Shakespeare uses language to show Romeo and Juliet's attraction.

- Warm-Up: Use the digital lesson to make sure students have language to start writing.
- Writing Prompt: Students complete the Writing Prompt on page 17.
- Differentiation: Digital PDF.
- This is the first time students are considering just the form of Romeo and Juliet's language, independent of its content.

16 min

— 8 min —

- Push them to move beyond writing about what the characters are saying to also consider how the words sound and why those sounds might matter.
- **On-the-Fly:** Circulate around the room to support students.
- Share: Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.
- Wrap-Up: Project.
- Zie Exit Ticket: Project.

Romeo and Juliet • Lesson 5 407 😵

# **Differentiation: Step Y**

1. Review lines 90–103 of Act 1, Scene 5, on page 359.

2. Consider how Romeo and Juliet's language show that they are a good match.

On page 17 of the Writing Journal, describe how their language shows they make a good match.

If your class struggles to understand the language, begin by highlighting the rhymes in lines 90–94 to prepare for the Writing Prompt. Review a sonnet's rhyme scheme. Next, ask students to find the rest of the rhymes. In another color, highlight the first instance of each of the following words: hand, pilgrims, kiss, lips, saint, prayer's, sin. Then, have students find and highlight them each time they are repeated.

• *ELL(Dev):* Alternate Writing Prompt uses simpler language and provides sentence starters.

Moderate: Alternate Writing Prompt provides guiding questions and sentence starters.

## Lesson 5 (continued)

**(OPT) Memorization Cards:** Students use the set of cards to continue memorizing.

End of Lesson 5

# Z

# Lesson 5—What Has 14 Lines and Rhymes? (continued)

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

- 2. Follow the memorization practice steps with the next two lines of The Prologue.
- 3. Use the memorization cards on pages 382–385 if you need to review the lines.

#### Memorization Practice Steps

- 1. Read the line aloud. Say the line again three times.
- 2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - · Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
- 3. Record yourself saying the line or say it aloud to someone else.
- 4. Repeat steps 1-3 with the next line.
- 5. Recite the two lines aloud without looking at the cards.
- 6. Recite all the lines you have memorized without looking at the cards.

𝒱 408 Shakespeare's Romeo & Juliet ⋅ Lesson 5

## Before You Begin Lesson 6:

Lesson 6 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson. The Sun, The Moon, The Stars

A

# Lesson 7—The Sun, The Moon, The Stars

- 1. Work with a partner to practice memorizing lines 1–10 of The Prologue.
- 2. When your teacher is ready, raise your hand to recite the lines you memorized.



Romeo and Juliet • Lesson 7 409 😵

I		whole class.
C	B <sup>2</sup>	Lesson 7 (continued)
	р	resent: Use the illustration to fill in lot events between the sonnet and ne Balcony scene.
Ī	Q	Let's find out what happened in the play between Romeo and Juliet's first kiss and today's scene by looking at an illustration.
	S	Direct students to the illustration on page 409 of the Student Edition.
2 min	Q	Remember that this illustration is just one artist's interpretation of the action.
	Q	Ask questions if you need to understand who's who and what's happening.
	C	Read the caption and point out who the characters are.

**Lesson 7:** The Sun, The Moon, The Stars

Assign pairs.

5 min

Student Presentation: Students

Direct students to page 409 of the Student Edition.

Students practice saying lines 1–10 of The Prologue as a call-

Ask for 1 or 2 volunteers who are comfortable with their lines to recite from memory for the

and-response with a partner on page 409 of the Student Edition.

present what they have memorized.

# **Lesson 7 Materials**

- Memorization Cards
- Illustration 7: Romeo Sneaks Into the Backyard
- Tagging the Metaphor" for Act 2, Scene 2, lines 2–6
- Audio: The Balcony Scene

# Lesson 7 (continued)

**Work Out Loud:** Read the Balcony scene out loud with fluency and emphasis to introduce Romeo's language.

S Direct students to page 410 of the Student Edition.

2 min

Read aloud the Balcony scene, Act 2, Scene 2, lines 2–34. Speak Romeo's lines clearly and with emphasis.

Direct students to follow along in the text as you read.

2 Lesson 7 (continued)

Benchmarks: ELA.8.R.3.1, ELA.8.V.1.3

**Discuss:** Students discuss Romeo's extended metaphor to understand his intended meaning.

- When a metaphor continues over more than one line and makes more comparisons based on the first one, it's called an extended metaphor. Let's see how Romeo extends his metaphor "Juliet is the sun" in lines 4–6.
- Assign partners.

8 min

- Partners discuss responses to questions 1–5 on page 410 of the Student Edition.
- Discuss responses as a class.
- Discuss Romeo's metaphor.
- Think about the ways that Romeo has extended his metaphor to describe how Juliet compares to the sun.
- What are the various qualities of the sun he has now used to describe Juliet?

# C²

# Lesson 7—The Sun, The Moon, The Stars (continued)

- 1. Turn to Act 2, Scene 2, lines 2–34, on pages 360 and 361 of the Student Edition.
- 2. Romeo has just spied Juliet at her window. Follow along as your teacher reads aloud.

#### D²

Look at Act 2, Scene 2, lines 2–6, on page 360.

Discuss the following questions with a partner:

- 1. In line 3, why does Romeo call his vision of Juliet on the balcony "the east"?
- 2. Why might Romeo address Juliet as "fair sun" in line 4?
- 3. Of whom is the moon envious in line 4?
- 4. Why is the moon "sick and pale with grief" in line 5?
- 5. What idea about Juliet does Romeo's metaphor suggest in line 6?

𝒱 410 Shakespeare's Romeo & Juliet ⋅ Lesson 7

The Sun, The Moon, The Stars

> Lesson 7 (continued) Benchmarks: ELA.8.R.3.1, ELA.8.V.1.3

**Try It On:** Students will play with metaphors, making up their own comparisons for Juliet.

- Students complete Activities 2 and 3 on page 411 of the Student Edition.
- Students might respond with qualities such as brightness, power, warmth, and belonging in the sky.
- Encourage students to be outrageous and inventive in coming up with their own metaphors for Juliet's qualities.
- Writing Journal: Students complete the activity on page 18.
- Discuss responses.

15 min

9 min

- Create a list of the students' metaphors on the board. You will return to this list in the Wrap-Up.
- If students have difficulty getting started, come up with 1 or 2 of your own. For example:
  - Juliet, you are so powerful, you could keep a city's lights on during a blackout.
- Wrap-Up: Project.
  - Exit Ticket: Project.

Romeo and Juliet • Lesson 7 411 💔

## Differentiation: Step E<sup>2</sup>

E

1. Turn to Act 2, Scene 2, lines 2–6, on page 360.

3. Using those qualities, create your own metaphor about Juliet.

Go to page 18 in your Writing Journal to write your metaphor.

2. Highlight Juliet's qualities Romeo emphasizes when he compares her to the sun.

• *ELL(Dev)*: Allow students to work in pairs for this activity. Consider pairing students who are reading below grade level with students who are reading at or above grade level.

# Lesson 7 (continued)

**(OPT) Memorization Cards:** Students use the set of cards to continue memorizing The Prologue.

End of Lesson 7

# F

# Lesson 7—The Sun, The Moon, The Stars (continued)

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

- 2. Follow the memorization practice steps with the next two lines of The Prologue.
- 3. Use the memorization cards on pages 382–385 if you need to review the lines.

#### **Memorization Practice Steps**

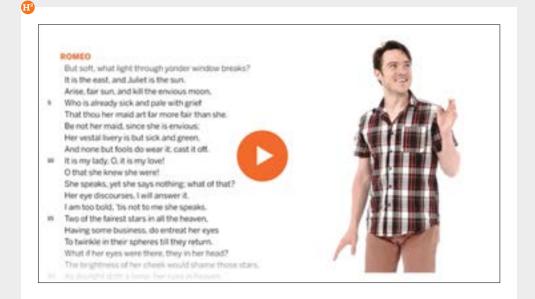
- 1. Read the line aloud. Say the line again three times.
- 2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
- 3. Record yourself saying the line or say it aloud to someone else.
- 4. Repeat steps 1–3 with the next line.
- 5. Recite the two lines aloud without looking at the cards.
- 6. Recite all the lines you have memorized without looking at the cards.

𝒱 412 Shakespeare's Romeo & Juliet ⋅ Lesson 7

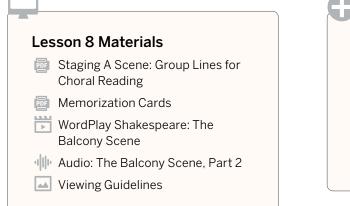
# G

# Lesson 8—"What's in a name?"

- 1. Work with a partner to practice memorizing lines 1–12 of The Prologue.
- 2. When your teacher is ready, raise your hand to recite the lines you memorized.



Romeo and Juliet • Lesson 8 413 😵



# Differentiation: Step H<sup>2</sup>

• *ELL(Dev):* Play this video more than once to support students who are reading below grade level with comprehension, and to support ELL students with language acquisition.

#### G<sup>2</sup> Lesson 8: "What's in

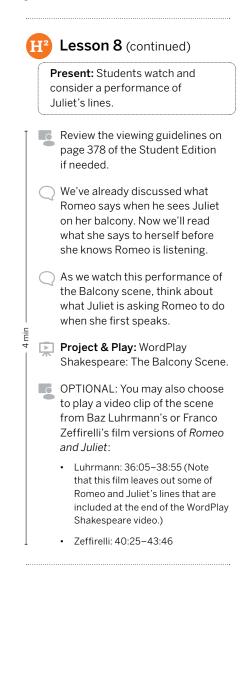
"What's in a name?"

#### (OPT) Student Presentation: Students work in pairs to recite from memory more lines from The Prologue.

#### Assign pairs.

0

- Direct students to practice saying lines 1–12 of The Prologue as a call-and-response with a partner on page 413 of the Student Edition.
- Ask for 1 or 2 volunteers who are comfortable with their lines to recite them for the class.





4 min

Lesson 8 (continued) Benchmarks: ELA.8.R.3.1, ELA.8.R.3.2, ELA.8.V.1.3

**Use the Text as Referee:** Students paraphrase some of Juliet's lines.

- Students complete Activity 2 on page 414 of the Student Edition.
- Writing Journal: Students complete Activity 1 on page 19.
- Share responses.
- Collect 2 different responses and record these paraphrases on the board. Ask students to decide which paraphrase comes closer to the meaning of the original line and to explain their choice.
- Students complete Activity 3 on page 414 of the Student Edition.
- Writing Journal: Students complete Activity 2 on page 19.
- Collect 2 different responses and record these paraphrases on the board. Ask students to decide which paraphrase comes closer to the meaning of the original line and to explain their choice.

# ľ

# Lesson 8—"What's in a name?" (continued)

- 1. Turn to Act 2, Scene 2, lines 35–61, on pages 362 and 363.
- 2. Put into your own words: "Deny thy father and refuse thy name" (36).

Complete your response on page 19 in your Writing Journal.

3. Put into your own words: "That which we call a rose / By any other word would smell as sweet" (45-46).

Complete your response on page 19 in your Writing Journal.

𝒱 414 Shakespeare's Romeo & Juliet ⋅ Lesson 8

"What's in a name?"

Lesson 8 (continued) Benchmarks: ELA.8.R.3.1, ELA.8.V.1.3

Work Out Loud: Students perform Juliet's lines.

Assign students into 5 groups.

- Hand out group lines you printed from the Staging A Scene: Group Lines for Choral Reading PDF.
- Students work in groups to mark their lines for emphasis and practice saying the lines in unison.
- Students complete Activities 1–5 on page 415 of the Student Edition.
- Facilitate the performance:
  - Ask all groups to stand so they can see other groups.
  - Tell groups you will cue them to start.
  - Point to group 1 to begin. When they finish reciting their lines, point to group 2 to continue on your cue. When group 2 finishes, point to group 3 to continue on your cue, etc.
  - If time permits, ask the class to recite a second time and celebrate the vocal unison, noticing less hesitation and less confusion.

K<sup>2</sup>

5 min

10 min

Lesson 8 (continued) Benchmarks: ELA.8.R.3.1, ELA.8.R.3.2, ELA.8.V.1.3

**Discuss:** Students highlight and rewrite some of Juliet's arguments.

- Students complete Activities 1–3 on page 415 of the Student Edition.
- Discuss responses.
- Assign partners for Activity 4 only.
- S Partners complete Activity 4 on page 415 of the Student Edition.
- Writing Journal: Students complete Activity 3 on page 19.
- Circulate around the class to check that students are able to identify and translate Juliet's arguments about why Romeo should change his name.
- 🥐 Discuss responses.

#### J2

- 1. In the script your teacher provided, read the lines assigned to your group.
- 2. Mark which words you will emphasize and the places where you will pause.
- 3. Decide what movements you will make and what facial expressions you will use.
- 4. Practice performing the lines in unison.
- 5. Make sure your group is ready to perform its lines.

#### K<sup>2</sup>

Turn to Act 2, Scene 2, lines 40–51.

- 1. Review Juliet's lines.
- 2. Highlight some lines or phrases in which Juliet says why she thinks Romeo can change his name without harm.
- 3. Rewrite the lines or phrases you highlighted in your own words.



Write your response in Activity 3 on page 19 in your Writing Journal.

4. Discuss your response with a partner.

Romeo and Juliet • Lesson 8 415 💔

# Differentiation: Step J<sup>2</sup>

• *ELL(Dev):* Plan how you will group students for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

# Differentiation: Step K<sup>2</sup>

This activity can be used as a quick check for understanding the skill of paraphrasing. Gauge individual student success with paraphrasing based on the scaffolded activities in this and previous lessons.



16 min

- 6 min

Write & Share: Students write about the significance of Romeo's name and whether giving it up would really let Romeo and Juliet be together.

- Warm-Up: Use the digital lesson to make sure students have language to start writing.
- Writing Prompt: Students complete the Writing Prompt on page 20.
- Differentiation: Digital PDF.
- > On-the-Fly: Circulate around the room to support students.
- Share: Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.
- Wrap-Up: Project Poll.
- Exit Ticket: Project.

# Ľ

# Lesson 8—"What's in a name?" (continued)

- 1. Look at Act 2, Scene 2, lines 35–61, on pages 362 and 363.
- 2. Is changing Romeo's name the solution to Romeo and Juliet's problems?



Write your response on page 20 in your Writing Journal.

𝒱 416 Shakespeare's Romeo & Juliet ⋅ Lesson 8

# Differentiation: Step L<sup>2</sup>

• *ELL(Dev)*, • *Moderate:* Alternate Writing Prompt provides a quote from the text, a guiding question, and sentence starters.

"What's in a name?"



Lesson 8 (continued) Benchmarks: RL.7.4, W.7.2

M

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

- 2. Follow the memorization practice steps with the next two lines of The Prologue.
- 3. Use the memorization cards on pages 382–385 if you need to review the lines.

#### Memorization Practice Steps

- 1. Read the line aloud. Say the line again three times.
- 2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
- 3. Record yourself saying the line or say it aloud to someone else.
- 4. Repeat steps 1–3 with the next line.
- 5. Recite the two lines aloud without looking at the cards.
- 6. Recite all the lines you have memorized without looking at the cards.

(OPT) Memorization Cards:

Students use the set of cards to continue memorizing The Prologue.

End of Lesson 8

Romeo and Juliet • Lesson 8 417 😵

#### **Before You Begin Lesson 9:**

Lesson 9 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson.



(OPT) Student Presentation: Students work in pairs to recite lines from The Prologue.

Assign pairs.

10 min

Direct students to practice saying lines 1–14 of The Prologue as a call-and-response with a partner.

Ask for 1 or 2 volunteers who are comfortable with their lines to recite them for the class.

# N<sup>2</sup>

# Lesson 10—"Thou art a villain"

- 1. Work with a partner to practice memorizing lines 1–14 of The Prologue. Look at the memorization cards on pages 382–385.
- 2. When your teacher is ready, raise your hand to recite the lines you memorized.

𝒱 418 Shakespeare's Romeo & Juliet ⋅ Lesson 10

#### Lesson 10 Materials

- Illustrations 8–9
- 📅 WordPlay Shakespeare: The Fight Scene Tybalt's Insult
- Memorization Cards
- PDF Staging A Scene: Performing the Fight Scene
- Viewing Guidelines
- Audio: The Fight Scene

# Lesson 10 (continued)

 $O^2$ 

5 min

**Present:** Students analyze and discuss artistic images for the information and ideas they communicate about the play.

- S Direct students to page 419 of the Student Edition.
- You can get a lot of information and ideas from a single picture.
- Just like the director of a play makes certain choices that affect how we understand the story, an artist makes choices in how they depict a subject.
- What do these images tell you about the play?
- Read aloud the caption under each illustration on page 419 of the Student Edition.
- Point out who the characters are.
- Use the illustrations to move students through the major plot points, recognize key characters, and be prepared to focus on the language and meaning of the excerpt.
- Lead a class discussion using the questions on page 420 of the Student Edition.



Romeo and Juliet are secretly married by friar Lawrence



Romeo and Juliet • Lesson 10 419 💔

# Differentiation: Step O<sup>2</sup>

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If students are struggling with the language in this text or feeling frustrated with the language, project the images so the captions are not visible. Ask students to preview the images, predicting what they think each scene is about before showing the captions. Ask students to look closely at the pictures, noting what people are wearing, holding, and doing. What's in the background? What are the expressions on people's faces? Lesson 10 (continued)

**Present:** Students listen to the Fight scene read aloud.

Direct students to page 420 of the Student Edition.

Read aloud Act 3, Scene 1, lines 30–56 on pages 364–367.

Direct student to follow along in the text as you read aloud.

Tell students that Tybalt speaks first.

5 min

As Romeo arrives on the scene, Romeo's friend Mercutio has been having a heated discussion with Tybalt. Romeo's friend Benvolio is also present. As soon as Romeo arrives, Tybalt approaches him.

#### **O**<sup>2</sup>

# Lesson 10—"Thou art a villain" (continued)

Share your responses to the following questions in the class discussion.

- 1. What do you think is happening in these scenes?
- 2. What details do you notice about how the artist presented these scenes?
- 3. What do you think the artist was trying to communicate through those details?

#### P<sup>2</sup>

Turn to Act 3, Scene 1, lines 30–56, on pages 364–367.

Follow along as your teacher reads this scene aloud.

𝒱 420 Shakespeare's Romeo & Juliet ⋅ Lesson 10

# Differentiation: Step P<sup>2</sup>

If students are struggling to understand what happens in this scene, point them to the final stage direction, "Tybalt under Romeo's arm thrusts Mercutio in. Away Tybalt with his followers." Provide the following translation, "Tybalt reaches under Romeo's arm and stabs Mercutio. Tybalt and his followers leave." "Thou art a villain"

# Lesson 10 (continued)

**Work Out Loud:** Students perform the Fight scene.

- Divide students into groups of 3.
- In each group, assign one student to be Romeo, one to be Tybalt, and one to be Mercutio.
- Hand out Staging a Scene scripts in the digital lesson.
- Direct students to review Act 3, Scene 1, lines 30–56, on pages 364–367.
- Students complete Activities 1–4 on page 421 of the Student Edition.
- Mercutio is hurt when Romeo comes between Tybalt and Mercutio. Think about how to perform it.

лiп

151

- Circulate around the room to make sure all students understand the task and have ideas for their performances.
- Ask 2 or 3 groups to volunteer to perform the lines for the class.
- Ask students to identify one thing that was emphasized in each performance.
- Ask each group to explain why they chose to emphasize that moment.

Turn to Act 3, Scene 1, lines 30–56, on pages 364–367.

Today you will perform the Fight Scene with an assigned group. Your teacher will distribute scripts to your group and assign you a role.

Practice as a group to perform your scene for the class with these steps:

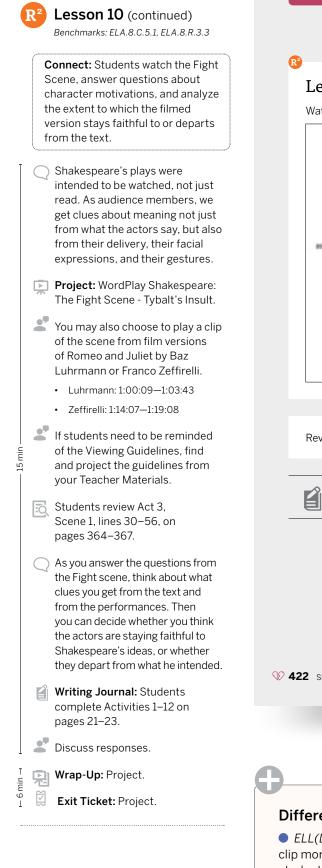
- 1. Spend a few minutes quietly reading your lines.
- 2. Get together with your group and agree on where you should each stand to begin the scene.
- 3. Your script will have highlights and notes to guide you as you read through the scene with the other actors.
- 4. Read slowly and clearly and when it's not your turn to speak, stay in character and remain silent.
- 5. Notice that stage directions are in italics.

**Hint:** In this scene, you know that Tybalt, Mercutio, Romeo, and Romeo's friend Benvolio all carry swords

Romeo and Juliet • Lesson 10 421 😵

# Differentiation: Step Q<sup>2</sup>

• *ELL(Dev):* Plan how you will assign groups for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students below grade level should be paired with students at or above grade level.



# Lesson 10—"Thou art a villain" (continued)

"Thou art a villain"

Watch the performance and compare it to your performance of the scene.



Review Act 3, Scene 1, lines 30–56, on pages 364–367.

On pages 21–23 of your Writing Journal, answer questions 1–12 to explain lines from the Fight scene.

𝒱 422 Shakespeare's Romeo & Juliet ⋅ Lesson 10

# Differentiation: Step S<sup>2</sup>

• *ELL(Dev):* Play this video clip more than once to support students reading below grade level with comprehension and ELL students with language acquisition. "Thou art a villain"



Lesson 10 (continued)

**(OPT) Memorization Cards:** Students use the set of cards to continue memorizing The Prologue.

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

- 2. Follow the memorization practice steps with the next two lines of The Prologue.
- 3. Use the memorization cards on pages 382–385 if you need to review the lines.

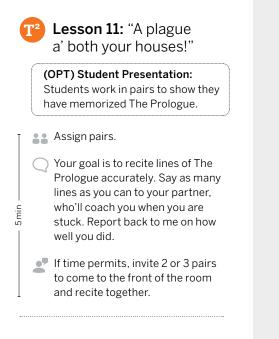
#### Memorization Practice Steps

S²

- 1. Read the line aloud. Say the line again three times.
- 2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
- 3. Record yourself saying the line or say it aloud to someone else.
- 4. Repeat steps 1–3 with the next line.
- 5. Recite the two lines aloud without looking at the cards.
- 6. Recite all the lines you have memorized without looking at the cards.

End of Lesson 10

Romeo and Juliet • Lesson 10 423 😵



# T

# Lesson 11—"A plague a' both your houses!"

It's time to Speak Like Shakespeare. Recite as many lines as you can of The Prologue to your partner.

𝒱 424 Shakespeare's Romeo & Juliet ⋅ Lesson 11

# Lesson 11 Materials Memorization Cards WordPlay Shakespeare: The

- Fight Scene Mercutio's Death
- Viewing Guidelines
- Audio: The Fight Scene, Part 2

# Differentiation: Step T<sup>2</sup>

• *ELL(Dev):* Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. "A plague a' both your houses!"

U<sup>2</sup>

#### Watch the performance of Mercutio's death speech.

#### MERCUTIO

No. 'tis not so deep as a well, nor so wide as a church-door, but 'tis enough, 'twill serve. Ask for me tomorrow, and you shall find me a grave man. I am pepper'd, I warrant, for this world. A plague a' both your houses! 'Zounds, a dog, a rat, a

mouse, a cat, to scratch a man to death! A braggert, a rogue, a viliain, that fights by the book of arithmetic! Why the dev1 came you between us? I was hurt under your arm

#### ROMEO

I thought all for the best.

#### MERCUTIO

Help me into some house. Bernolio. 99 Or I shall faint. A plague a' both your houses! They have made worms' meat of me, I have it. And soundly too. Your houses!

Elevent Mercubio and Berryolis.



(	J <sup>2</sup>	Lesson 11 (continued)
	Work Out Loud: Students watch video clip of Mercutio's death spe	
	► ★	<b>Project &amp; Play:</b> WordPlay Shakespeare: The Fight Scene - Mercutio's Death.
4 min	C	You may also choose to play a video clip of the scene from Luhrmann's or Zeffirelli's film versions of <i>Romeo and Juliet</i> :
		• Luhrmann: 1:02:19–1:05:40
		• Zeffirelli: 1:16:20-1:21:24
		If students need to be reminded of the viewing guidelines, project guidelines and review as needed.

Romeo and Juliet • Lesson 11 425 😵

# Differentiation: Step U<sup>2</sup>

• *ELL(Dev):* You may choose to play this video clip more than once to support students reading below grade level with comprehension, and to support ELL students with language acquisition.



# Lesson 11 (continued)

Benchmark: ELA.8.R.1.3

**Select Text:** Students work on understanding Mercutio's witty death speech by picking out details about his injury.

- Direct students to review Act 3, Scene 1, lines 51–68, on pages 366–368.
- S Students complete Activities 1 and 2 on page 426 of the Student Edition.
- If it seems helpful, replay the video clip of this scene while students are reviewing and highlighting.
- Ask students to share their selections.
- How seriously do you think Mercutio is hurt?

W<sup>2</sup>

7 min

min

Lesson 11 (continued) Benchmark: ELA.8.R.1.3

**Select Text:** Students work with Mercutio's death speech to pick out details about whom he blames.

- Direct students to review Act 3, Scene 1, lines 51–68, on pages 366–368.
- Students complete Activity 1 on page 426 of the Student Edition.
- If it seems helpful, replay the video clip of this scene while students are reviewing and highlighting.
- Ask students to share their selections.

# V

# Lesson 11—"A plague a' both your houses!" (continued)

- 1. Turn to Act 3, Scene 1, lines 51–68, on pages 366–368.
- 2. Highlight phrases in which Mercutio suggests how badly he was hurt by Tybalt's thrust.
- 3. Share what you highlighted in the class discussion.

# W<sup>2</sup>

Look at Act 3, Scene 1, lines 51–68, on pages 366–368.

- 1. In a different color, highlight phrases in which Mercutio suggests whom he blames for his injury.
- 2. Share what you highlighted in the class discussion.

**426** Shakespeare's Romeo & Juliet ⋅ Lesson 11

# Differentiation: Step V<sup>2</sup>

If students are struggling to understand this scene, have volunteers act out each piece of evidence that shows how badly Mercutio is hurt to aid with comprehension. You may also choose to have students complete this activity in pairs. Pair students who are below grade level with students who are at or above grade level.

# Differentiation: Step W<sup>2</sup>

If students are struggling to understand this scene, have volunteers act out each piece of evidence that shows whom Mercutio blames for his impending death to aid with comprehension. You may also choose to have students complete this activity in pairs. Pair students who are below grade level with students who are at or above grade level. "A plague a' both your houses!"

# Lesson 11 (continued) Benchmarks: ELA.8.C.1.4, ELA.8.R.1.3

Write & Share: Students write about why Mercutio curses both houses before his death.

- Direct students to page 427 of the Student Edition.
- Warm-Up: Use the digital lesson to make sure students have language to start writing.
- Writing Prompt: Students complete the Writing Prompt on page 24.
- Differentiation: Digital PDF.

14 min

7 min

1

- **On-the-Fly:** Circulate around the room to support students.
- Share: Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.
- Wrap-Up: Project Poll.
- Exit Ticket: Project.

Romeo and Juliet • Lesson 11 427 😵

# Differentiation: Step X<sup>2</sup>

X2

and the Capulets.

Review Act 3, Scene 1, lines 30-68, on pages 364-368.

Why does he blame both the Montagues and the Capulets for his death?

Go to page 24 in your Writing Journal to write your explanation.

Although Tybalt, a Capulet, is the one who stabs Mercutio, Mercutio curses both the Montagues

• *ELL(Dev)*: Alternate Writing Prompt uses simplified language and provides guiding questions and sentence starters.

Moderate: Alternate prompt uses simplified language and provides quotes from the text and sentence starters.

# Lesson 11 (continued)

**(OPT) Memorization Cards:** Students use the set of cards to continue memorizing the First Encounter scene.

End of Lesson 11

# Y

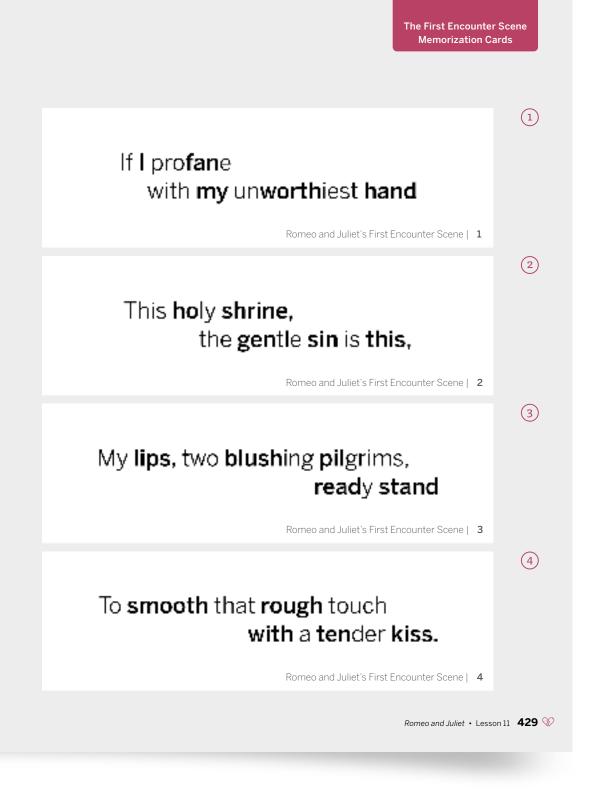
# Lesson 11—"A plague a' both your houses!" (continued)

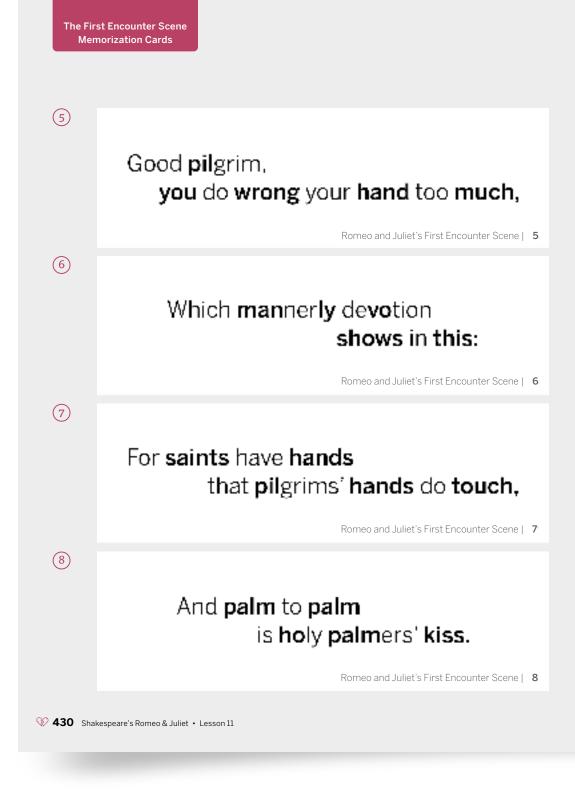
- 1. Use the memorization cards on pages 429–432 to memorize the First Encounter scene.
- $\ \ \, \text{Follow the memorization practice steps to help you memorize the First Encounter scene.}$

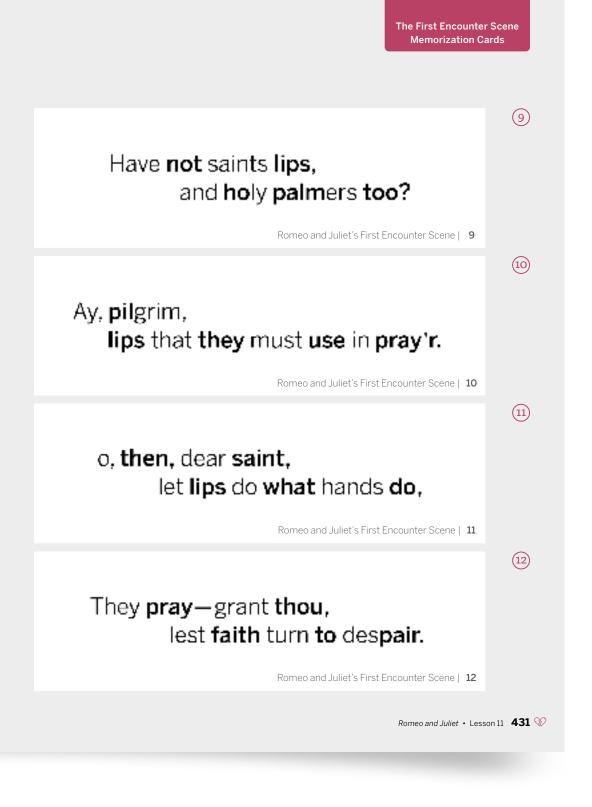
#### **Memorization Practice Steps**

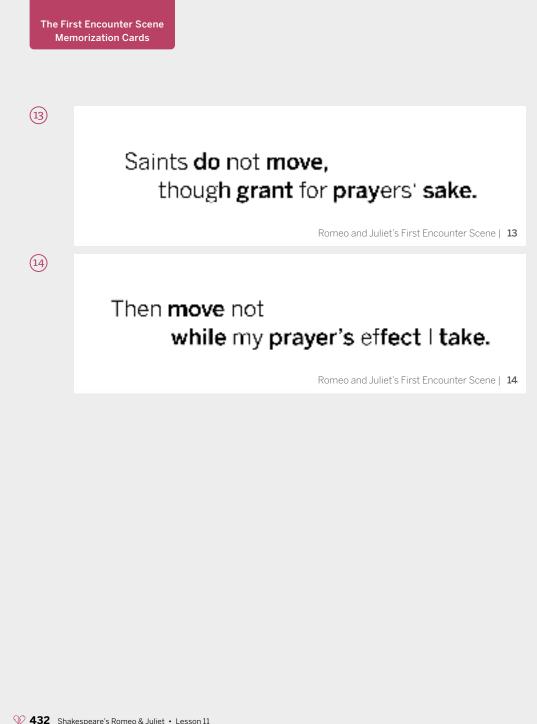
- 1. Read the line aloud. Say the line again three more times.
- 2. Use the rhythm of the lines to help you memorize:
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
- 3. Say it aloud to someone else.
- 4. Repeat steps 1–3 with the next line.
- 5. Recite the two lines aloud without looking at the cards.

𝒱 428 Shakespeare's Romeo & Juliet ⋅ Lesson 11









**♀ 432** Shakespeare's Romeo & Juliet • Lesson 11

Romeo's Transformation

# Lesson 12: Romeo's Transformation

**(OPT) Speak Like Shakespeare:** Students recite the lines they've memorized from the First Encounter scene.

If time allows, ask 1–3 students to recite the lines they have memorized from the First Encounter scene.

5 min

2 min

 $\mathbf{R}^2$ 

3 min



**Work Out Loud:** Students listen as the teacher reads aloud Act 3, Scene 1, with fluency and emphasis.

- Direct students to page 433 of the Student Edition.
- Read aloud Act 3, Scene 1, lines 69–97, on pages 368–371.
- Direct students to follow along in the text as you read.

Tell students that Romeo speaks first.

# Lesson 12 (continued)

**Work Out Loud:** Students watch Tybalt's death scene.

- Project & Play: WordPlay Shakespeare: The Fight Scene -Tybalt's Death.
- You may also choose to play a video clip of the scene from Luhrmann's or Zeffirelli's film versions of *Romeo and Juliet*:
  - Luhrmann: 1:07:50–1:10:32
  - Zeffirelli: 1:21:25-1:27:08

# Lesson 12—Romeo's Transformation

- 1. Review the First Encounter scene on page 359.
- 2. Raise your hand if you would like to volunteer to present the lines you memorized from this scene.

## A

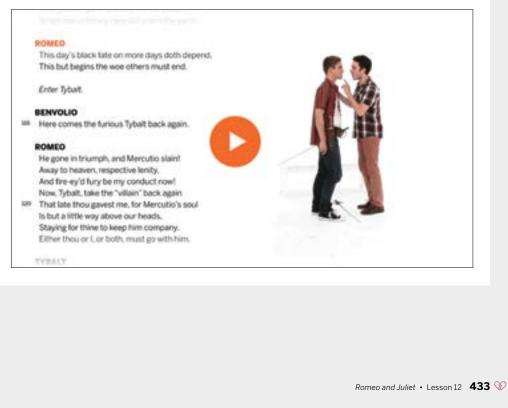
Z²

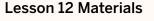
Turn to Act 3, Scene 1, lines 69–97, on pages 368–371.

Follow along as your teacher reads this scene.

#### B<sup>3</sup>

#### Watch the scene.





# Memorization Cards

- WordPlay Shakespeare: The Fight Scene - Tybalt's Death
- 🔄 Fill-in-the-Bard 4
- Viewing Guidelines
- Audio: The Fight Scene, Part 3

# Differentiation: Step B<sup>3</sup>

• *ELL(Dev)*: You may choose to play this video clip more than once to support students who are reading below grade level with comprehension, and to support ELL students with language acquisition.

# Lesson 12 (continued)

**Use the Text as Referee:** Students paraphrase by replacing some of Shakespeare's words with their own.

- Direct students to page 434 of the Student Edition.
- Assign partners.
- S Partners complete Activities 1–4 on page 434 of the Student Edition.
- Writing Journal: Students record answers on page 25.
- On-the-Fly: Circulate around the room to support students.
- Project: Fill-in-the-Bard 4.
- Fill in 2 or 3 synonyms suggested by the class above the blanks on your projected verse.
- Why did you choose this synonym?

8 min

- What do you think the word, phrase, or line means?
- Does anyone have a different synonym and a different understanding of Shakespeare's word, phrase, or line?
- List and discuss several student responses. Consider...
  - whether the synonym means the same thing as the word it replaces.
  - whether the synonym fits the context of the line.
- Give students a chance to review or revise the synonyms they selected.
- There is no one right answer to this exercise. All synonyms that can be supported with persuasive arguments are valid.

# C

# Lesson 12—Romeo's Transformation (continued)

#### Fill-in-the-Bard

Work with a partner to complete the following:

- 1. Think of synonyms for Shakespeare's words.
- 2. Record the synonyms you chose on page 25 of your Writing Journal.
- 3. Reread the lines with the synonyms in place of Shakespeare's words.
- 4. Consider whether the line makes sense. If it doesn't, try out other synonyms to see if they make more sense.
- 5. When you're done, read through the whole verse and discuss what you think Shakespeare is saying.

	ROMED	
100	This gentleman, the prince's near	ally .
2	My very friend, hath got his	hurt
1 - ELE	: my reputation	stained
A DAY	With Tybalt's slander	

Go to page 25 in your Writing Journal to record the synonyms you chose to fill in the blanks.

#### **434** Shakespeare's Romeo & Juliet ⋅ Lesson 12

# Differentiation: Step C<sup>3</sup>

Plan how you will assign pairs for this activity. Students should be paired with someone working on the same level for this activity. **Romeo's Transformation** 

#### D<sup>3</sup>

Read the following lines below from Act 3, Scene 1, lines 82-89.

#### ROMEO

- <sup>82</sup> He gone in triumph, and Mercutio slain!
- <sup>83</sup> Away to heaven, respective lenity,
- <sup>84</sup> And fire-ey'd fury be my **conduct** now!
- <sup>85</sup> Now, Tybalt, take the "villain" back again
- <sup>86</sup> That late thou gavest me, for Mercutio's soul
- <sup>87</sup> Is but a little way above our heads,
- <sup>88</sup> Staying for thine to keep him company.
- <sup>89</sup> Either thou or I, or both, must go with him.

Translate Romeo's lines into your own words. Your teacher will assign you which lines you are to translate.

Go to page 25 in your Writing Journal to write your translation.

Romeo and Juliet • Lesson 12 435 😵

# Differentiation: Step D<sup>3</sup>

• *ELL(Dev)*: If you choose to have students work in small groups for this activity, plan how you will assign the groups. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level in reading should be paired with students on or above grade level.

If students are struggling to read and understand this text, assign them to translate a few lines instead of the entire passage (lines 82–84; lines 85–87; lines 88–89).

Lesson 12 (continued)

- Depending on your judgment of your students' readiness, you can have students work alone or in small groups for this activity.
- Assign ELL students only the first 3 lines to translate.
- For Light to Moderate Support: Have groups work on several lines rather than the whole text:
  - Group 1: lines 82-84
  - Group 2: lines 85-87

min

- Group 3: lines 88-89
- Writing Journal: Students translate the lines on page 25.
- Project: Romeo, lines 82–89.
- 1. Ask for volunteers, either groups or individuals, to share their translations.
  - 2. Record their responses next to the lines in the projection.
  - 3. Ask students to share the reasoning behind their translations. See if the class can arrive at a translation of the whole passage.



Ē

Lesson 12 (continued) Benchmarks: ELA.8.R.1.1, ELA.8.R.1.3

**Discuss:** Students compare Romeo's first lines before the fight to the lines they have just translated to consider the dramatic shift in tone and what it reveals about Romeo.

- Direct students to page 436 of the Student Edition.
- Lead a class discussion using Activity 1 on page 436 of the Student Edition.
- Organize students into small groups.
- S Groups complete Activities 2 and 3 on page 436 of the Student Edition.
- Writing Journal: Students complete Activities 1 and 2 on page 26.
- Point out the range of interesting ways that different students respond to the same text.

# 6

# Lesson 12—Romeo's Transformation (continued)

1. Share your response to the following question in the class discussion.

Which word best describes Romeo's attitude toward Tybalt before the fight scene?

- Angry
- Forgiving
- Satisfied
- Hurt
- 2. Work with your group to highlight in each excerpt on pages 437 and 438 three or four words or phrases that help you understand Romeo's state of mind at each moment.
- 3. Decide on two or three specific ways in which Romeo's language changes.



Go to page 26 in your Writing Journal and complete Activities 1 and 2 to describe the way Romeo's language changes.

𝒱 436 Shakespeare's Romeo & Juliet ⋅ Lesson 12

# Differentiation: Step E<sup>3</sup>

• *ELL(Dev)*: Plan how you will assign groups for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

#### After Mercutio's Death

#### ROMEO

- <sup>82</sup> He gone in triumph, and Mercutio slain!
- <sup>83</sup> Away to heaven, respective **lenity**,
- $^{84}$   $\,$  And fire-ey'd fury be my conduct now!
- <sup>85</sup> Now, Tybalt, take the "villain" back again
- $^{\scriptscriptstyle 86}$   $\,$  That late thou gavest me, for Mercutio's soul
- <sup>87</sup> Is but a little way above our heads,
- <sup>88</sup> Staying for thine to keep him company.
- <sup>89</sup> Either thou or I, or both, must go with him.

Romeo and Juliet • Lesson 12 437 😵



# E

# Lesson 12—Romeo's Transformation (continued)

#### Before the Fight

#### TYBALT

- <sup>30</sup> Romeo, the love I bear thee can afford
- <sup>31</sup> No better term than this: thou art a villain.

#### ROMEO

- <sup>32</sup> Tybalt, the reason that I have to love thee
- <sup>33</sup> Doth much excuse the appertaining rage
- <sup>34</sup> To such a greeting. Villain am I none;
- <sup>35</sup> Therefore farewell, I see thou knowest me not.

#### TYBALT

- <sup>36</sup> Boy, this shall not excuse the injuries
- <sup>37</sup> That thou hast done me, therefore turn and draw.

#### ROMEO

- <sup>38</sup> I do protest, I never injured thee,
- <sup>39</sup> But love thee better than thou canst devise,
- <sup>40</sup> Till thou shalt know the reason of my love,
- <sup>41</sup> And so, good Capulet—which name I tender
- <sup>42</sup> As dearly as mine own—be satisfied.

#### 𝒱 438 Shakespeare's Romeo & Juliet ⋅ Lesson 12

Describe how Romeo's perspective on Tybalt changed during the Fight Scene. Explain why he

Use Act 3, Scene 1, lines 30–97, on pages 364–371 to review Shakespeare's words before

at first refused to fight Tybalt, but later was eager to kill him.

Go to page 27 in your Writing Journal to explain your thoughts.

Lesson 12 (continued) Benchmarks: ELA.8.C.1.4, ELA.8.R.1.1, ELA.8.R.1.3

Write & Share: Students analyze how Romeo has changed during the Fight Scene and what propelled this change.

S Direct students to page 439 of the Student Edition.

Warm-Up: Use the digital lesson to make sure students have language to start writing.

- Writing Prompt: Students complete the Writing Prompt on page 27.
- Differentiation: Digital PDF.

L4 min

6 min

1

- **On-the-Fly:** Circulate around the room to support students.
- Share: Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.
- Wrap-Up: Project.
- Exit Ticket: Project.

Romeo and Juliet • Lesson 12 439 😵

### Differentiation: Step F<sup>3</sup>

E<sup>3</sup>

writing your response.

• *ELL(Dev)*: Alternate Writing Prompt provides an adapted text, a word bank, and sentence starters.

Moderate: Alternate Writing Prompt provides fill-in-the-blank sentence frames and sentence starters.

**(OPT) Memorization Cards:** Students use the set of cards to continue memorizing the First Encounter scene.

End of Lesson 12

### G

### Lesson 12—Romeo's Transformation (continued)

- 1. Without looking at any of the memorization cards, recite the lines of the First Encounter scene that you have already tried to memorize.
- 2. If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.
- 3. Follow the memorization practice steps with the next two lines of the First Encounter scene.
- 4. Use the memorization cards on pages 429–432 if you need to review the lines to continue memorizing the First Encounter scene.

### **Memorization Practice Steps**

- 1. Read the line aloud. Say the line again three more times.
- 2. Use the rhythm of the lines to help you memorize:
  - Notice the five bold syllables as you read.
  - · Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
- 3. Record yourself saying the line or say it aloud to someone else.
- 4. Repeat steps 1–3 with the next line.
- 5. Recite the two lines aloud without looking at the cards.
- 6. Recite all the lines you have memorized without looking at the cards.

**♀ 440** Shakespeare's Romeo & Juliet • Lesson 12

### **Before You Begin Lesson 13:**

Lesson 13 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson. Famous Last Words

### Hesson 14: Famous Last Words

Ī

5 min

H

### Lesson 14—Famous Last Words

- 1. Review the First Encounter scene.
- 2. Raise your hand if you would like to volunteer to present the lines you memorized from the scene.

**(OPT) Speak Like Shakespeare:** Students recite the lines they've memorized from the First Encounter scene.

If time allows, ask 1–3 students to recite the lines they have memorized from the First Encounter scene.

Romeo and Juliet • Lesson 14 441 💔

# Lesson 14 Materials Memorization Cards Illustrations 10–17 Viewing Guidelines WordPlay Shakespeare: The Death Scene, Part 1 WordPlay Shakespeare: The Death Scene, Part 2 PDF - "Tagging the Metaphor" for Act 5, Scene 3, lines 101–108 Audio: The Death Scene, Part 1 Audio: The Death Scene, Part 2

**Present:** Lead students through 8 images that show the events in between Tybalt's death and Romeo finding Juliet seemingly dead in the tomb.

S Direct students to page 442 of the Student Edition.

We're going to find out what happened in the play between the Fight scene and the scene we are studying now by looking at 8 illustrations.

These illustrations are just one artist's interpretation of the action.

Ask questions if you need to understand who's who and what's happening.

min

Read the caption under each illustration on pages 442–445 of the Student Edition.

Point out who the characters are.

Use the illustrations to move students through the major plot points, recognize key characters, and be prepared to focus on the language and meaning of the excerpt.



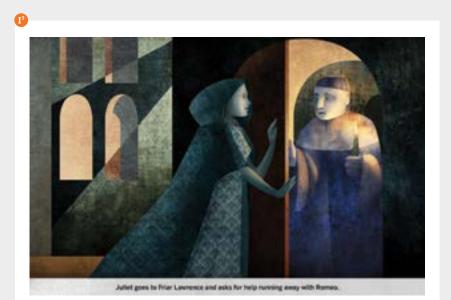


The Capulets demand justics, so the Prince of Verona banishes Remed



### Differentiation: Step I<sup>3</sup>

If students are struggling with the language in this text or feeling frustrated with the language, project the images so the captions are not visible. Ask students to preview the images, predicting what they think each scene is about before showing the captions. Ask students to look closely at the pictures, noting what people are wearing, holding, and doing. What's in the background? What are the expressions on people's faces?





Romeo and Juliet • Lesson 14 443 😵

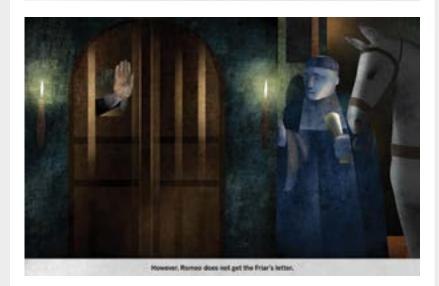




See previous page 108 for instructions in Step I<sup>3</sup>.



When Juliet's parents take her to the family tands, the Friar thinks, Romeo will meet her these and they can been beetles.



𝒱 **444** Shakespeare's Romeo & Juliet ⋅ Lesson 14



instead. Romeo hears that Juliet is dead.



Romeo and Juliet • Lesson 14 445 🛞

**Work Visually:** Students listen to the Death scene read aloud and act out the scene without words to understand the chain of events.

- Direct students to page 446 of the Student Edition.
- Call on 2 volunteers to pantomime Romeo and Juliet's death scene.
- Review the lines in the Death scene listed on page 446 of the Student Edition.
- Remind students that Juliet thought she would wake up and find Romeo ready to run away with her.
- Have the class prepare the actors by identifying the scene's stage directions.
- Keep track of stage directions on the board. They should look like this once students have found them all:
  - ROMEO:
     Drinks.

10 min

- JULIET: Taking Romeo's dagger. Falls on Romeo's body and dies.
- Ask the class to decide where Juliet is when Romeo says his lines, and vice versa, and position the actors accordingly.
- Read aloud the following lines with clarity and expression from Act 5, Scene 3:
  - Lines 102–122 on page 372
  - Lines 169–175 on page 373
  - Lines 177–179 on page 373
- Remind the actors to pantomime the actions in the scene with no words.

### J

### Lesson 14—Famous Last Words (continued)

Your teacher will ask for two volunteers to pantomime Romeo and Juliet's death scene.

Review the Death scene:

Act 5, Scene 3:

- Lines 102–122 on page 372
- Lines 169–175 on page 373
- Lines 177–179 on page 373
- 1. Find the stage directions that describe Romeo and Juliet's actions in these lines.
- $2. \ \ \, \text{Share in the class discussion of the stage directions for this scene.}$
- 3. Share your thoughts on where Juliet is when Romeo says his lines and vice versa.
- 4. Be prepared to help the actors act out the scene silently.

𝒱 446 Shakespeare's Romeo & Juliet ⋅ Lesson 14

К³

2 min

**Work Out Loud:** Students watch the first part of the Death scene.

### Watch the first part of the Death scene.

K<sup>3</sup>



### Project & Play: The Death Scene, Part 1: WordPlay Video.

- You may also choose to play the scene from Luhrmann's or Zeffirelli's film versions:
  - Luhrmann: 1:44:30–1:48:00 NOTE: This film depicts Juliet awakening before Romeo dies.
  - Zeffirelli: 2:03:49-2:06:41

Romeo and Juliet • Lesson 14 447 😵

### Differentiation: Step K<sup>3</sup>

• *ELL(Dev)*: You may choose to play this video clip more than once to support students who are reading below grade level with comprehension, and to support ELL students with language acquisition.

**Work Visually:** Students analyze Romeo's death speech and decide when he is referring to Juliet or Death.

- Direct students to page 448 of the Student Edition.
- Read aloud Act 5, Scene 3, lines 102–109 on page 372.
- Direct students to follow along in the text as you read.
- S Students complete Activities 1–3 on page 448 of the Student Edition.
- **Writing Journal:** Students answer the question on page 28.
- Ask for 2 student volunteers to stand in front of the class. Indicate that one is Juliet and the other is Death.
- Show students the cards that you created with the names that Romeo uses to refer to Juliet or Death.
- The goal is to match the tags to the person or object they reference.
- Display the tag words.

8 min

- Read the lines on the card aloud (lines 102–109).
- Conce a student has explained correctly to whom the word refers, ask that student to attach the label to the actor portraying Romeo or Juliet.
- Discuss responses.

### Ľ

### Lesson 14—Famous Last Words (continued)

Turn to Act 5, Scene 3, lines 102–109, on page 372.

Follow along as your teacher reads the scene aloud.

Note that Romeo begins addressing Juliet with the words, "Ah, dear Juliet."

- 1. Highlight all the names and pronouns Romeo uses to refer to Death.
- 2. In a different color, highlight all the names and pronouns Romeo uses to refer to Juliet.
- 3. Use your highlights to help the class correctly label Death and Juliet.
- According to Romeo, Juliet is being kept in the dark.

On page 28 of your Writing Journal explain what Romeo means in this statement.

### 𝒱 448 Shakespeare's Romeo & Juliet ⋅ Lesson 14

Famous Last Words

### M<sup>3</sup> Lesson 14 (continued)

**Select Text:** Students read Romeo's lines to understand his reasons for dying.

- Direct students to page 449 of the Student Edition.
- Students review Act 5, Scene 3, lines 102–109, on page 372.
- Students complete Activities 1–3 on page 449 of the Student Edition.
- Writing Journal: Students translate lines 102–109 on page 28.
- Discuss responses.

13 min

- Students complete Activities 4 and 5 on page 449 of the Student Edition.
- Writing Journal: Students translate lines 109–113 on page 28.
- Discuss responses.
- Writing Journal: Students answer questions 1–4 on page 29.
- Discuss responses.

Turn to Act 5, Scene 3, lines 102–109, on page 372.

- 1. Highlight the line you think best explains Romeo's reason for dying.
- 2. Translate Romeo's line into your own words.

M

Go to page 28 in your Writing Journal to record your translation.

- 4. Review Act 5, Scene 3, lines 109–113, on page 372.
- 5. Highlight the line you think best explains Romeo's reason for dying.
- 6. Translate Romeo's line into your own words.

Go to page 28 in your Writing Journal to record your translation.

Review Act 5, Scene 3, lines 113–120, to answer questions about Romeo's death.

Go to page 29 in your Writing Journal and answer questions 1-4 to explain Romeo's final moments.

Romeo and Juliet • Lesson 14 449 😵



8 min

Lesson 14 (continued)

Benchmark: ELA.K12.EE.3.1

Select Text: Students explain Juliet's use of the word "churl," make an inference about her tone, and cite textual evidence to support their analysis.

- S Direct students to page 450 of the Student Edition.
- Students review Act 5, Scene 3, lines 169–174, on page 373.
- Students complete Activity 2 on page 450 of the Student Edition.
- Writing Journal: Students answer question 1 on page 30.
- Remind students that Juliet woke up, but the friar had planned for her to take a potion that would make her appear dead for a few days. He had planned to send word to Romeo that she was not dead.

Is Juliet really angry with Romeo?

- Writing Journal: Students answer question 2 on page 30.
- Discuss responses.

### N<sup>3</sup>

### Lesson 14—Famous Last Words (continued)

- 1. Review Act 5, Scene 3, lines 169–174, on page 373.
- 2. Why does Juliet call Romeo a "churl"? Highlight the words in the passage that explain why Juliet calls Romeo a "churl."

Go to page 30 in your Writing Journal and answer question 1.

3. Is Juliet really angry with Romeo?

Go to page 30 in your Writing Journal and answer question 2.

**450** Shakespeare's Romeo & Juliet ⋅ Lesson 14

### Differentiation: Step N<sup>3</sup>

If students are struggling to understand what Juliet means when she calls Romeo a "churl," direct them to focus on the phrases "my true love's hand" (5.3.169) and "friendly drop" (5.3.171).

Students may benefit from completing this activity in pairs so they can discuss what is happening and what Juliet's lines mean.



Lesson 14 (continued) Benchmark: ELA.K12.EE.3.1 Work Out Loud: Students watch the second part of the Death scene. Project & Play: The Death Scene, Part 2: WordPlay Video. You may also choose to play the scene from Luhrmann's or Zeffirelli's film versions: • Luhrmann: 1:47:00–1:50:35 (Note that this film leaves out Juliet's final lines because she shoots herself rather than stabbing herself.) Zeffirelli: 2:10:48-2:12:44 2 min NOTE: These lessons excerpt from the full play to present Romeo's death and Juliet's death consecutively. This WordPlay video clip has also been adjusted to present only Juliet's reaction to Romeo's death and her own death. In the full play, the deaths are separated, and the friar tries to urge Juliet to leave the tomb once she awakens. Wrap-Up: Project. 뭐 ші. ი | Exit Ticket: Project.

Romeo and Juliet • Lesson 14 451 💔

### Differentiation: Step O<sup>3</sup>

• *ELL(Dev)*: You may choose to play this video clip more than once to support students who are reading below grade level with comprehension, and to support ELL students with language acquisition.

**(OPT) Memorization Cards:** Students use the set of cards to continue memorizing the First Encounter scene.

End of Lesson 14

### P

### Lesson 14—Famous Last Words (continued)

- 1. Without looking at any of the memorization cards, recite the lines of the First Encounter scene that you have already tried to memorize.
- 2. If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.
- 3. Follow the memorization practice steps with the next two lines of the First Encounter scene.
- 4. Use the memorization cards on pages 429–432 if you need to review the lines to continue memorizing the First Encounter scene.

### **Memorization Practice Steps**

- 1. Read the line aloud. Say the line again three more times.
- 2. Use the rhythm of the lines to help you memorize:
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
- 3. Record yourself saying the line or say it aloud to someone else.
- 4. Repeat steps 1–3 with the next line.
- 5. Recite the two lines aloud without looking at the cards.
- 6. Recite all the lines you have memorized without looking at the cards.

𝒱 452 Shakespeare's Romeo & Juliet ⋅ Lesson 14

### Q

### Lesson 15—A Lasting Peace?

- 1. Review the First Encounter scene.
- 2. Raise your hand if you would like to volunteer to present the lines you memorized from the scene.

R<sup>3</sup>



The Montague and Capulet parents find Romeo and Juliet, both dead.

Romeo and Juliet • Lesson 15 453 😵

### Lesson 15 Materials Memorization Cards WordPlay Shakespeare: The Prince's Decree

- Illustrations 18–19
- Viewing Guidelines
- Audio: The Prince's Decree

### Differentiation: Step S<sup>3</sup>

If students are struggling or feeling frustrated with the language in this text, project the images so the captions are not visible. Ask students to preview the images, predicting what they think each scene is about before showing the captions. Ask students to look closely at the pictures, noting what characters are wearing, holding, and doing. What's in the background? What are the expressions on the characters' faces?

	<b>Lesson 15:</b> A Lasting Peace?			
	(OPT) Speak Like Shakespeare: Students recite the lines they've memorized from the First Encounter scene.			
	If time allows, ask 1–3 students to recite the lines they have memorized from the First Encounter scene.			
R <sup>3</sup> Lesson 15 (continued)				
	<b>Present:</b> Use illustrations to fill in plot points immediately following the deaths of Romeo and Juliet.			
	Now we are going to find out what happened in the play after the deaths of Romeo and Juliet.			
2 min 2	Read the caption of the illustration on page 453 of the Student Edition so that students will know what happens between the excerpts.			



Work Out Loud: Students watch the final scene.

- Prince Escalus, ruler of Verona, has been trying to make the Montagues and Capulets stop fighting since the beginning of the play.
- ) Let's watch him pass judgment on the families now that Romeo and Juliet are dead.
- Project & Play: The Prince's **F** Decree: WordPlay Video.

3 min

2 min

- You may also choose to play a video clip of the scene from Luhrmann's or Zeffirelli's film versions:
  - Luhrmann: 1:51:30-1:53:09
  - Zeffirelli: 2:12:38-2:16:05

Note that both films leave out Capulet's and Montague's final lines.

### Lesson 15 (continued)

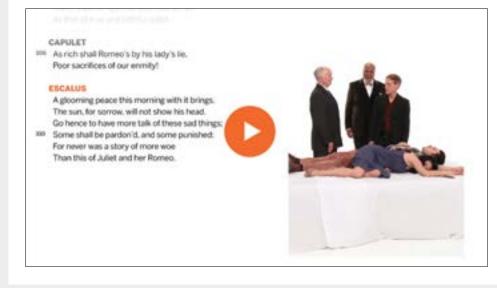
Work Out Loud: Teacher reads the final scene.

- S Direct students to page 454 of the Student Edition.
- Read aloud Act 5, Scene 3, lines 300–320, on page 374 of the Student Edition.
- C Read the passage slowly and with emphasis. Tell students that Prince Escalus speaks first.

### S

### Lesson 15—A Lasting Peace? (continued)

Watch the final scene.



Turn to Act 5, Scene 3, lines 300-320, on page 374.

Follow along as your teacher reads the scene aloud.

### Differentiation: Step T<sup>3</sup>

• ELL(Dev): You may choose to play this video clip more than once to support students who are reading below grade level with comprehension, and to support ELL students with language acquisition.

A Lasting Peace?

Lesson 15 (continued) Benchmark: ELA.8.R.1.2

**Use the Text as Referee:** Students translate the Prince's lines to apply their paraphrasing skills to a longer passage.

- Direct students to page 455 of the Student Edition.
- Students complete Activities 1 and 2 on page 455 of the Student Edition.
- Writing Journal: Students record their translations on page 31.
- If students are struggling to translate the entire passage, have them focus on lines 301 and 302, noting that the Prince is addressing the heads of both families, "Capulet! Montague!"
- Discuss responses.

10 min

- Ask 2 volunteers to write their translations on the board.
- Ask students to determine which one comes closer to the meaning of the original text and explain why.

1. Review Act 5, Scene 3, lines 300–304.

U

- <sup>300</sup> Where be these enemies? Capulet! Montague!
- <sup>301</sup> See what a **scourge** is laid upon your hate,
- $^{\scriptscriptstyle 302}~$  That heaven finds means to kill your joys with love.
- <sup>303</sup> And I for winking at your **discords** too
- ${}^{\scriptscriptstyle 304}\,$  Have lost a brace of kinsmen. All are punish'd.

(Note that Prince Escalus speaks first.)

2. Translate these lines into your own words.

Go to page 31 in your Writing Journal to write your translation.

Romeo and Juliet • Lesson 15 455 📎

### Differentiation: Step V<sup>3</sup>

If students are struggling to understand this scene or put this text in their own words, limit their translation to the first 2 lines of the Prince's speech.

Allow students who are reading below grade level to complete this activity in pairs.



Benchmark: ELA.8.R.1.2

**Connect Text:** Students discuss the families' ability to keep the peace and look back at a theme that has been developing over the course of the play

- Review Act 5, Scene 3, lines 300–320, on page 374.
- After the Prince publicly shames Romeo and Juliet's parents, they swear to do better. What do the parents promise one another?
- Lead a brief discussion of the families' promises to one another.
- Note that the parents promise a lasting peace in the illustration on page 456 of the Student Edition.
- Lead a class discussion using Activity 2 in the Student Edition.
- Ask 2 or 3 students with differing responses to give a reason for their choices, and write those reasons on the board.
- Discuss all the factors that led to Romeo and Juliet's deaths.
- Students complete Activities 3 and 4 in the Student Edition.
- Writing Journal: Students complete Activities 1 and 2 on pages 32 and 33.

22 min

- Now let's connect these events to a theme that has been developing over the course of the play. Remember: A theme is a message, or general statement about human nature, that an author communicates through their story.
- Authors rarely state their themes explicitly, so we must infer them by looking at what happens to the main characters and thinking about how they are changed by their experiences. What message do you think Shakespeare wants us to take away from Romeo and Juliet?
- The work students do in this discussion will contribute to their final essays. Have students brainstorm ideas about what led to the deaths.
- Students complete Activities 5 and 6 in the Student Edition.

A Lasting Peace?

### Lesson 15—A Lasting Peace? (continued)

1. Review Act 5, Scene 3, lines 300–320, on page 374.



- Discussion question: Will the peace hold? (Yes or No) Share your response in the class discussion.
- 3. Make a list of the events that led to Romeo and Juliet's deaths.
- 4. Label the events on your list that could not have been changed as "bad luck." Label the events that could have been changed as "choices."
- 5. Share your list in the class discussion on factors and events that led to Romeo and Juliet's deaths.

Go to pages 32 and 33 in your Writing Journal to complete Activities 1 and 2.

6. Do you still feel the same as you did when you first answered the discussion question above? Think about the question again. Will the peace hold?

𝒱 456 Shakespeare's Romeo & Juliet ⋅ Lesson 15

A Lasting Peace?



9 min

### Lesson 15 (continued)

- $\mathbf{V}^3$ 
  - 1. Without looking at any of the memorization cards, recite the lines of the First Encounter scene that you have already tried to memorize.
  - 2. If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.
  - 3. Follow the memorization practice steps with the next two lines of the First Encounter scene.
  - 4. Use the memorization cards on pages 429–432 if you need to review the lines to continue memorizing the First Encounter scene.

### Memorization Practice Steps

- 1. Read the line aloud. Say the line again three more times.
- 2. Use the rhythm of the lines to help you memorize:
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
- 3. Record yourself saying the line or say it aloud to someone else.
- 4. Repeat steps 1–3 with the next line.
- 5. Recite the two lines aloud without looking at the cards.
- 6. Recite all the lines you have memorized without looking at the cards.

Now that we've thought about the causes of Romeo and Juliet's deaths, let's vote again on whether or not you think the families can stay at peace with one another.

- Students indicate their answer to the discussion question in Activity 2 a second time.
- Ask any students who changed their responses to explain what changed their minds.

Wrap-Up: Project.

Exit Ticket: Project.

W<sup>3</sup> Lesson 15 (continued)

(OPT) Memorization Cards: Students use the set of cards to continue memorizing the First encounter scene.

End of Lesson 15

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### Before You Begin Lesson 16:

Lesson 16 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson.

# Write an Essay



Over the course of the next five lessons, students will explore and analyze the contrary forces that propel Romeo to end his life. Romeo's environment is polluted with hate: students have seen how quickly a small encounter in the street leads to drawn swords, and how, too, Romeo is capable of murderous rage. But Romeo feels himself transformed by his love for Juliet: Students have discussed how easily he speaks of giving up his princely name and how convinced he is that he cannot live without loving Juliet. Now they will have the opportunity to gather up these observations and develop their own claim about which force has more determined his fate.

Students will first review their reading, gather evidence, and write a paragraph to describe how each force—love and hate—plays a role in Romeo's death. These two paragraphs allow them to consider both sides of the claim before deciding which claim they will develop into an essay. The remaining four lessons take them through the essay-writing process:

- Develop evidence into structured paragraphs
- Refine a claim statement to best express the drafted argument
- Revise to strengthen use of evidence
- · Craft an introduction to engage the reader
- Practice writing a conclusion
- Polish for conventions

The goal is that students will be able to select and describe details of Shakespeare's language—Romeo's metaphor of Juliet as his sun, Tybalt and Mercutio's insults—as evidence to support an argument of how love or hate fuels Romeo's death. Focus on moments when students point to a detail or phrase and describe what they see in their writing. Fully developing these moments will allow students to understand their arguments clearly and, therefore, craft their essays.

Since students quickly arrive at different points during the essay process, there are no specific directions to regularly comment on students' writing or assess their progress. We recommend that you spend time after each lesson reviewing what students have written, and using your observations to write a comment for certain students about where they are writing effectively, create Spotlights as models for each element of the essay, and plan for those students who will need particular support.

**Essay Prompt:** Did the power of love contribute more to Romeo's death or were the forces of hatred more of an influence on Romeo's death, or both?

# Sub-Unit 2



Lesson 1



Lesson 2



Lesson 3



Lesson 4



Lesson 5

### Note:

Each Print essay sub-unit follows the same developmental path as the digital lesson, although there are digitalonly activities specific to each sub-unit's Essay Prompt and text(s). We recommend you prepare and project as needed as you work through the Print essay activities to get the most out of essay lessons.

This sub-unit contains a group of digital lessons in which students are drafting a polished essay in clear stages. Therefore, if students do not have access to the digital lesson as they begin the essay, or will not have access during portions of the essay lessons, it is best to have them complete their writing for all lessons in print, rather than the digital writing space provided in the lesson.

However, as with other writing assignments, your students will need to copy their final essay into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.

# Sub-Unit 2 at a Glance & Preparation Checklist

## Lesson Preparation

### Lesson 1

- Review the Possible Evidence and Explanations chart, which lists direct quotes, possible explanations, and counterarguments that students might use in their essays.
- Plan to put students in pairs for part of this lesson.
- Please review the essay rubric so you are aware of the skills that will be emphasized through the essay writing process of this unit. After students finish writing their essays, you will use this rubric to assess each essay.
- Print the Essay Graphic Organizer and Sentence Starters based on how you decide students will use them during the sub-unit.

Note that lesson Solos can be completed in the digital curriculum, through the Amplify Mobile Solos app, or in print. Solo Activities PDFs can be found in the Materials section of the digital Unit Guide, along with a Solo Answer Key.

### Lesson 2

□ Comment on student writing and create Spotlights as described in the last Teacher Activity in the previous digital lesson.

### Reading

### Romeo and Juliet:

- The Prologue (1–14)
- Act 1, Scene 5 (90–103)
- Act 2, Scene 2 (2–61)
- Act 3, Scene 1 (30–97)
- Act 5, Scene 3 (102–122); (169–175); (177–179); (300–320)

### Romeo and Juliet:

- The Prologue (1–14)
- Act 1, Scene 5 (90–103)
- Act 2, Scene 2 (2–61)
- Act 3, Scene 1 (30–97)
- Act 5, Scene 3 (102–122); (169–175); (177–179); (300–320)

### Lesson 3

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

### Romeo and Juliet:

- The Prologue (1–14)
- Act 1, Scene 5 (90–103)
- Act 2, Scene 2 (2–61)
- Act 3, Scene 1 (30–97)
- Act 5, Scene 3 (102–122); (169–175); (177–179); (300–320)

Essay Prompt: Did the power of love contribute more to Romeo's death or were the forces of hatred more of an influence on Romeo's death, or both?	ELA.K12.EE.1.1 ELA.K12.EE.3.1 ELA.K12.EE.5.1 ELA.K12.EE.6.1 ELA.8.V.1.1 ELA.8.V.1.3
The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.	ELA.8.C.1.3 ELA.K12.EE.1.1 ELA.K12.EE.3.1 ELA.K12.EE.5.1 ELA.K12.EE.6.1 ELA.8.V.1.1 ELA.8.V.1.3
The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.	ELA.8.C.1.3 ELA.K12.EE.5.1 ELA.K12.EE.6.1 ELA.8.C.1.5 ELA.8.V.1.1 ELA.8.V.1.3

Writing Prompt

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Benchmark Stack

Lesson Preparation	Reading
Lesson 4 □ Prepare for the Revision Assignment and create Spotlights.	<ul> <li>Romeo and Juliet:</li> <li>The Prologue (1–14)</li> <li>Act 1, Scene 5 (90–103)</li> <li>Act 2, Scene 2 (2–61)</li> <li>Act 3, Scene 1 (30–97)</li> <li>Act 5, Scene 3 (102–122); (169–175); (177–179); (300–320)</li> </ul>
Lesson 5 □ When students finish writing their essays, please use the essay rubric found in the Materials section to assess each essay.	<ul> <li>Romeo and Juliet:</li> <li>The Prologue (1–14)</li> <li>Act 1, Scene 5 (90–103)</li> <li>Act 2, Scene 2 (2–61)</li> <li>Act 3, Scene 1 (30–97)</li> <li>Act 5, Scene 3 (102–122);</li> </ul>

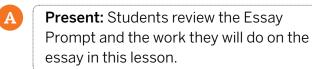
(169–175); (177–179);

(300-320)

Writing Prompt	Benchmark Stack
The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.	ELA.8.C.1.3 ELA.8.C.1.5 ELA.K12.EE.1.1 ELA.K12.EE.3.1 ELA.K12.EE.5.1 ELA.K12.EE.6.1 ELA.8.V.1.1 ELA.8.V.1.3
The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.	ELA.K12.EE.5.1 ELA.K12.EE.6.1 ELA.8.C.1.3 ELA.8.C.1.5 ELA.8.C.5.2 ELA.8.C.3.1 ELA.8.V.1.1
	ELA.8.V.1.3

# Sub-Unit 2 Essay Lessons

# **Lesson 1:** Gathering Evidence and Making a Claim



Read aloud the Essay Prompt.

7 min

— 24 min

9 min

B

C

- Use the calendar to preview the work students will complete in today's lesson on page 672 of the Student Edition.
- Review the elements that students will include in their essays.

**Select and Connect Text:** Students select evidence to prepare for drafting the essay.

Project the digital activity for students to gather evidence for their essay responses.

**Write:** Students draft a preliminary claim statement to clarify the characteristic they will examine in their essay.

- Writing Journal: Students write a claim statement on page 38.
- Lead a class discussion by asking students to share their claim statements. Record 2 or 3 claims on the board and discuss if the claims answer the prompt.
- Wrap-Up: Project.

End of Lesson 1

### Lesson 1 Materials

- Essay Rubric
- Essay Graphic Organizer
- Sentence Starters

### Differentiation for Essay:

An Essay Graphic Organizer is provided in Materials to assist students who need support planning for their essay. The Essay Graphic Organizer can be utilized as a whole document, or different pages can be handed out to students based on their needs.

Sentence Starters are also provided to support students with language conventions and to help them get started with their essay. This will be especially helpful for ELLs or students below grade level in writing.

### Before You Begin Lesson 2:

Review the writing that students completed during the previous stage of the essay process to plan for needed supports, comment on places where students use a skill effectively, and create Spotlights as models for the skills you want students to practice during the essay lessons.

Lesson 2: Writing Body Paragraphs			Lesson 2 Materials
D	statement and highlight sentences		No materials.
	in the sample essay to identify them as sentences that explain and describe evidence.		Before You Begin Lesson 3:
– 15 min –	Occasionally, essay sub-units skip this activity.		Students will complete a student-selected Revision Assignment.
E	Write & Share: Students draft the body of their essays and give their classmates feedback about a specific place in their writing.		<ol> <li>Identify students who need help choosing two places in their writing to revise by adding or further explaining evidence. Mark one place where they could do this work (they can find the second place independently).</li> <li>Review the students' writing from the last lesson to plan for needed supports,</li> </ol>
	Read aloud the body paragraphs section of the Elements of a Response to Text Essay on page 672 of the Student Edition.		comment on places where students used a skill effectively, and create Spotlights as models for the skills you want to practice.
••	Clarify for students that the bullets within each part of the essay are not in any specific order.		
(a)	<b>Warm-Up:</b> Use the digital lesson to make sure students have language to start writing.		
	Read aloud the Essay Prompt.		
	<b>Writing Journal:</b> Students write the two body paragraphs on pages 40 and 41.		
>	<b>On-the-Fly:</b> Circulate around the room to support students.		
	Students can write a third body paragraph if they have used and described enough evidence to support their claims.		
8	<b>Share:</b> Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.		
駺	Wrap-Up: Project.		
	End of Lesson 2		

Lesson 3: Essay Flex Day	Lesson 3 (continued)
<b>F</b> Self-Assess: Students review the work they've already done on their essays.	I Session 2: Students draft 2 additional versions of their claim statements.
<ul> <li>Project: Self-Assessment activity from the digital lesson.</li> <li>Writing Journal: Students note which things they say "No" to.</li> <li>Circulate to review students' answers in order to provide targeted support. Note which students have requested a teacher conference.</li> </ul>	<ul> <li>Writing Journal: Students write two different claim statements under Claim Statement #2 and #3 on pages 44 and 45.</li> <li>On-the-Fly: Circulate around the room to support students.</li> <li>Wrap-Up: Project if not completing next Step.</li> </ul>
<ul> <li>Present: Preview today's activities.</li> <li>Project: Digital activity for Present.</li> <li>Explain that students will complete the steps in order, beginning with Session 1. The session goal is to complete their body paragraphs. They may not all get to Session 2 in this lesson.</li> </ul>	<ul> <li>Session 3: Students develop a third body paragraph that addresses possible counterclaims and reasserts their claim's validity.</li> <li>Students complete if they are writing an argumentative essay.</li> <li>Writing Journal: Students write a third body paragraph on page 46.</li> </ul>
H Session 1: Students continue to develop and clarify their reasoning and evidence by writing an additional paragraph or developing evidence in an existing paragraph.	<ul> <li>On-the-Fly: Circulate around the room to support students.</li> <li>Wrap-Up: Project.</li> </ul>
<ul> <li>Review body paragraphs in Elements of a Body Paragraph on page 672.</li> <li>Writing Journal: Students complete Session 1 on page 42 and 43.</li> <li>On-the-Fly: Circulate around the room to support students.</li> <li>Discuss responses.</li> <li>Call on 3 or 4 students to identify one piece of their body paragraphs that they can still develop.</li> </ul>	<b>Lesson 3 Materials</b> No materials.

# **Lesson 4:** Revising and Writing an Introduction

17 min

8 min

activity.

K	<b>Revise:</b> Students identify additional textual evidence and then use it to strengthen the body of their essays.	
	Assign partners.	
	Help students identify places where they still need to develop their evidence or reasoning about that evidence.	
	<b>Writing Journal:</b> Students complete Activities 1–6 and add to their body paragraphs on pages 47–49.	
>	<b>On-the-Fly:</b> Circulate around the room to	
	support students.	15 min -
		1
L	<b>Present:</b> Students learn about the purpose and elements of an introduction to prepare for writing the introductions to their essays.	
C	Review the Elements of an Introduction on page 672 of the Student Edition.	
F	Project: Digital activity.	-
	Occasionally, essay sub-units skip this	

### Lesson 4 (continued)



Write & Share: Students craft an introduction to draw in a reader, introduce their claim, and clearly reflect the ideas they develop in the body paragraphs.

Review How to Write a Lead on page 673 of the Student Edition.

Writing Journal: Students write their leads and introductions on page 50 and 51.

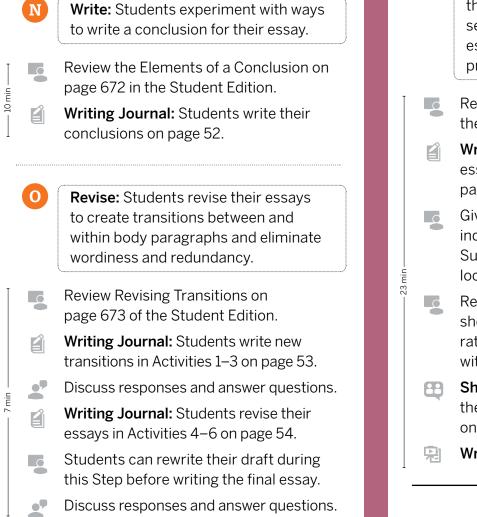
- Students who finish early have the option of adding a counterargument and a reason for disagreeing with it to their introductions if they are writing an argumentative essay.
- On-the-Fly: Circulate around the room to support students.
- Share: Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.
- 🖳 Wrap-Up: Project

End of Lesson 4

### Lesson 4 Materials

No materials.

# **Lesson 5:** Concluding and Polishing the Essay



### Lesson 5 (continued)



**Revise & Write:** Students polish their essays, first by focusing on sentence flow, style consistency, and essay completeness, and then on proofreading issues.

- Review the Editing Process on 672 of the Student Edition.
- Writing Journal: Students revise their essay and write their final essay on pages 56 and 57.
- Give students time to work independently to edit their writing. Support students who have a hard time locating errors or correcting them.

Remind students that their sentences should follow formal sentence rules, rather than sound like a conversation with a friend.

- Share: Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.
- Brap-Up: Project.

End of Lesson 5

### **Lesson 5 Materials**

- Editing Process
- Guidelines for Citing and Punctuating a Direct Quote
- Essay Rubric

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### Amplify ELA Staff Credits:

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